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# ART DIGEST

*Combined with THE ARGUS of San Francisco*

THE NEWS-MAGAZINE OF ART

*A Compendium  
of the Art News  
and Opinion of  
the World*



"HEAD OF THE PAINTER RENOIR"

*By Aristide Maillol*

Bronze Lent by Mrs. Cornelius J. Sullivan of New York to the Museum of Modern Art.  
See Article on Page 7.

1st AUGUST 1933

25 CENTS



## ANNOUNCEMENT

THE MANAGEMENT OF THE GRAND CENTRAL ART GALLERIES ANNOUNCE THAT IT HAS LEASED THE FORMER UNION CLUB PROPERTY, FIFTH AVENUE AT FIFTY-FIRST STREET, WHICH WILL BE OPERATED AS THE FIFTH AVENUE BRANCH OF THE GRAND CENTRAL ART GALLERIES.

THIS MAGNIFICENT BUILDING, WITH ITS BEAUTIFULLY DESIGNED INTERIORS, IS LOCATED OPPOSITE ROCKEFELLER CENTER AND HAS IMPORTANT WINDOWS ON FIFTH AVENUE AND FIFTY-FIRST STREET, THUS LENDING ITSELF ADMIRABLY AS AN ADDITIONAL EXHIBITION AND SALES GALLERY FOR *AMERICAN ART*. A CORDIAL INVITATION TO VISIT THESE NEW GALLERIES IS EXTENDED TO ALL WHO ARE INTERESTED IN *AMERICAN ART*.

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### A Dealers' Code?

Hundreds of industries throughout the country have been formulating codes of fair practices for their businesses and submitting them to the government for approval.

So far, nothing has been said about an art dealers' code. Yet the buying and selling of art and antiques ranks as a major industry.

There are two associations of dealers in the United States. Both have adopted standards of ethics for the suppressing of practices subversive of the interests of dealers of honesty and standing.

This is their opportunity to obtain the aid of the government in making fair practice obligatory in the American art trade. While the codes now being approved are, theoretically and for the time being, applicable only to those who join in the making of them, there is little doubt that President Roosevelt will use "the teeth" provided by Congress through the licensing provision to make them binding on all, practically a part of the law of the land, whose violators will have to deal with the Department of Justice.

The art dealers have the opportunity to do a wonderful thing for themselves and the collectors of America.

### Ferment

As between the "old deal" and the "new deal" and the positive ideas that are constantly being proclaimed on every controversial phase of art, the impartial observer must conclude that artists and art lovers are doing a lot of thinking these days. THE ART DIGEST tries to reflect this thought in its columns, without any attempt whatsoever to adjudicate the various disputes. The magazine believes this service is valuable, and

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## AUGUST

for the Macbeth Gallery is devoted to a survey of current work in the Summer Colonies, and the perfection of plans for the Exhibition Season.

Announcements of Exhibitions, beginning October first, will be ready early in September. We expect to provide an interesting cross-section of contemporary work, shown in special One-Man and Group Exhibitions.

Indications point to an active art interest. We shall be glad to keep you advised of interesting forthcoming events.

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is glad to render it. It welcomes significant discussion to its columns.

Harvey M. Watts of Philadelphia sees "evidence of ferment in all lines of art activity." THE ART DIGEST can subscribe to observation. Ever since its founding, the magazine has presented to its readers positive views by thinkers in the art world whenever they have been expressed. Usually the editor's mail has reflected the interest stirred thereby. However, in the last three years the response to such controversial matter has been threefold in volume. This, as well as the utterances themselves, proves "ferment."

Mr. Watts went to the Century of Progress Exposition in Chicago, and attended the annual conventions of the American Federation of Art and the College Art Association, which were reported in the last number. The following extracts from a letter of Mr. Watts to THE ART DIGEST are calculated to add to the "ferment":

I have never read so interesting a number of THE ART DIGEST as that of July 1st with its evidence of ferment in all lines of art activity. Even the most casual must see that, despite my friend John Sloan's easy going optimism, what with the selection of Orozco at Dartmouth and the Detroit group's all too obvious predilection for Swedish sculptors or muralists, or unknown Hungarians, and, indeed, with a Fair given over to an exploitation of what operative scene painters and foreign architects think is modernism, and, above all, what with the College Art Association having gone in for what they call the naïveté of youthful modernism—largely experimental, ignorant and incompetent—it is plain that those who believe in true craftsmanship, real talent and deep-seated knowledge should make themselves heard and in no uncertain tones.

A recent tour of the finest art schools of the country, and some of the lesser ones, revealed to me truly that the best work was being done—initial talent and natural endowment being what they might be—in those schools that put the students in touch with the great tradi-

tions as well as modern tendencies and made sure that the student was fully instructed in the technique peculiar to any particular medium which he might be using to express himself in design, form and color. Students in such instances, and let us take the Buffalo School under Wilcox as a bright example, "did not," to quote Harold Stark, "paint easel pictures which he does not dare to hang in his own dormitory, or model pretty heads to fulfill a requirement in the course of study." Instead at Buffalo, some of the work of even the first year students in the antique was so beautifully worked out in chiaroscuro composition that it could easily have been hung on the wall of the most fastidious home, or in the dormitories of the most important of preparatory schools. Nor were the students at other schools of applied art, "projecting buildings that will never be built," to quote Stark again, who seems indeed, to be under the illusion of so many of the modernists in the Art Association, that the expression of mere beginners, admittedly uninformed and often of doubtful and certainly immature talent, is equivalent to the work of finished and mature craftsman, the mature architect and the arrived mural painter and sculptor, and portraitist.

THE ART DIGEST is doing a service, however, in printing a great deal of this clap-trap, which was rampant at the American Federation meeting and also at the College Art Association's Convention. At the former the art of the New England wood-lot and of the pumpkin pie was

extolled plus the hook-worm achievements of degenerate Tennessee mountaineers. Years ago "Ik Marvel"—Donald G. Mitchell, one of our first landscape architects—wrote a series of essays called "Back Log Studies." As the College Art Association seems to see it we are to go to the dull-faced art of primitive Mexicans, or to the Negro voodooists of Haiti or to our own "back-log studies" of chicken houses, out-houses, falsifying a fifty years development of American architecture of overwhelming beauty, with poor Chic Sales as the inspiration of the latest landscapes of the Ohio School—Heaven bless its bucolic motifs—and to the latest and cheapest of French daubs as the kind of things presumably that college students in the Fine Arts Schools in America are to imitate in order to decorate properly their college sitting rooms or the college corridors. Really they had better stick to the pilfered loot from the purloins of barber shops and tobacco stores, and to the art of the "gals" in the magazine "ada." And, oh, by the way, the only man who "said something" at Chicago, was John W. Higgins, of Worcester, Mass., as THE ART DIGEST quickly discovered, and he "said a mouthful!"

Another letter is from Leo J. Meissner, who contributes an analysis of opposing viewpoints of Warren Cheney who asserts the "Academy is dead," and Henry R. Poore, who wrote a scathing denial. Says Mr. Meissner:

Does it matter whether or not the Academy is dead? Or if Modernism, for that matter, is dead?

It is curious that either should matter to any artist. Suppose the Academy is dead, what of it? Modernism seems not far removed from the same condition. Too much emphasis is placed on "isms" and schools, perhaps by critics and dealers who for lack of personal judgment need measure work by another's yardstick. Yet consider: many present academicians were the moderns of their youth, and many moderns of today will be considered the academicians of the future.

My point is, why must any artist be considered either of the Academy or of the Moderns? Individual expression is far above both. Time levels all schools and isms and only an individual and his own interpretation remains. The best work is individual; to become so time is required for the student to forget the "do's and don't's" of instructors and schools. Only by endless experiment and intense individual desire can he

[Continued on page 8]

## EVELYN MARIE STUART SAYS:

With the possible exception of love there is probably no subject concerning which so much nonsense is written as there is about art. The man who doesn't know anything about art but who knows what he likes is better off that way than he is when so hopelessly muddled by large mouthfuls of meaningless criticism that he no longer dares like anything. Pictures which require too much understanding and explanation should be synchronized with sound devices for that purpose. Those that can be appreciated through the eye unaided will be found easiest to live with.

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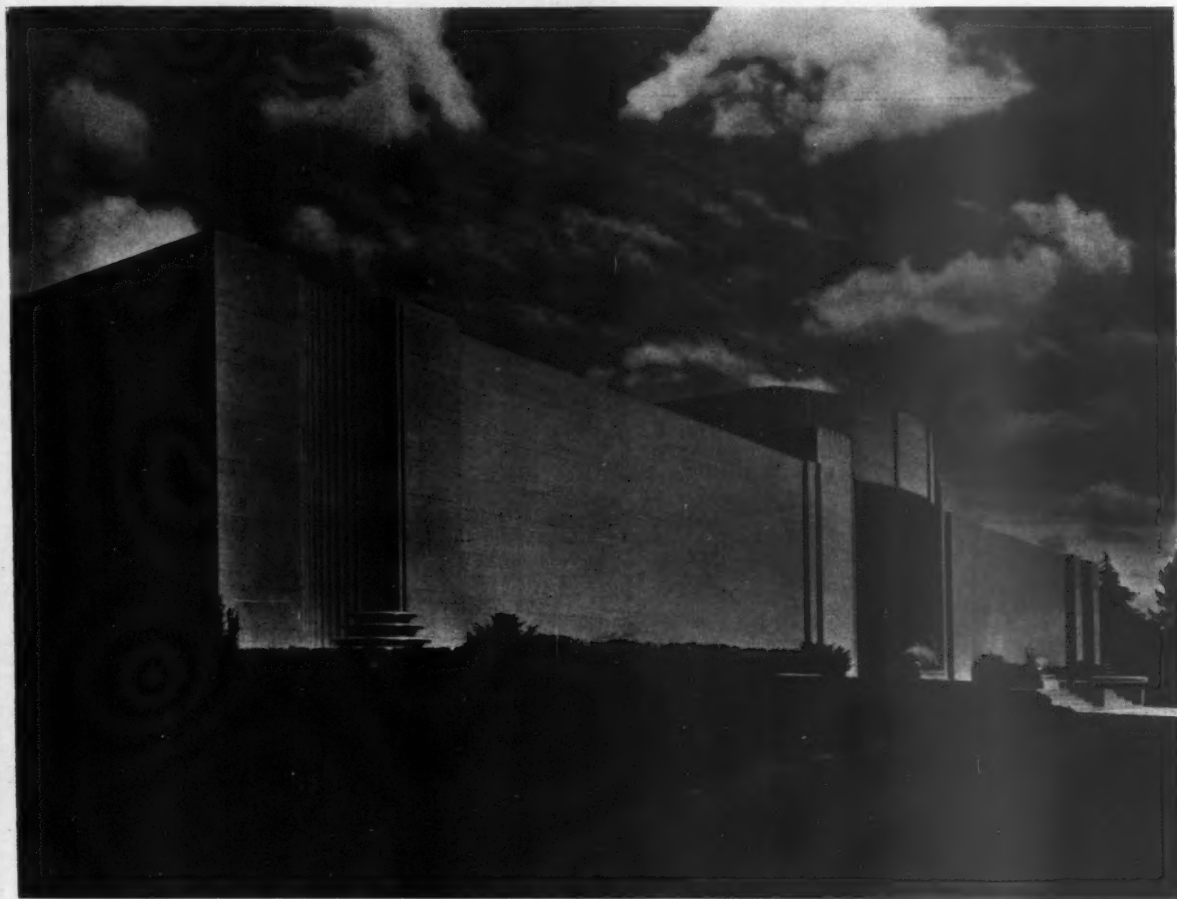
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No. 19

## Seattle's Beautiful New Art Museum Is Opened to the Public



*The New Seattle Museum of Art.*

Situated on a hill in Volunteer Park, commanding a remarkable view across the city to Puget Sound and the distant Olympics, the beautiful new Seattle Art Museum has been opened to the public. An institution of which any city might be proud, the museum represents almost entirely the civic generosity of two persons—Dr. Richard E. Fuller and his mother, Mrs. Eugene Fuller, art patrons in the truest sense of the word.

The Fullers were not content with just handing the city a check for over a quarter of a million and saying, "Here, build yourself a museum." Instead, points out the Seattle *Town Crier*, they participated actively in every step of the museum's materialization—co-operating with the architect, Carl F. Gould; preparing the collections which the museum now houses; selecting innumerable details of decoration and furnishings; and taking a major part in the hanging and placing of the exhibits for the formal opening. But this was only the beginning of Dr. Fuller's labors. With the actual realization of Seattle's art dream, he

is continuing his activities as the director of the museum—a position, states the *Town Crier* editorially, for which "no better qualified person could be found."

"The dream is realized," continued the editorial, "by the generosity of the Fullers, and no greater contribution to their city and its people could have been made. Recognition of which is ample warrant for the suggestion that it is now up to the people of Seattle to do their part. Dr. Fuller and his mother have provided the foundation upon which a cultural and artistic structure of development may be built. . . . Now the rest of us have a responsibility. It is our museum, through the generosity of the Fullers. We can only be worthy of the gift if we make the most of it. It is a beautiful thing, a magnificent thing, a valuable thing. It must be developed and supported and utilized. The art museum should number its members by thousands."

Chief among the permanent exhibits of the new museum is the magnificent collection of Oriental art formed by the two donors. Then

there is a representative collection of American painting, most of which has been presented in memory of Clarence A. Black, and a small but important group of American sculpture. Aside from holding the Northwest Annual each Fall and the annual exhibition of the Northwest Print-Makers, the museum is inviting a local artist to hold a one-man show each month. It is one of the beliefs of Dr. Fuller that the encouragement of local art is one of the important functions of any museum.

No attempt will be made here to describe the museum building, since the accompanying reproduction speaks adequately for the simple beauty of the structure.

The modern versus conservative argument, always a nightmare to a museum director, has been met by Dr. Fuller by the application of common sense. In an address over station KOMO, he said: "Personally, I hope that the museum will be able to take a stand somewhat between the two extremes. I do not think that there is any question but that a lot of poor art masquerades under the name

of ultra-modernism, but, at the same time, a great deal of outstanding creative work is condemned by a large bulk of the public purely because they do not understand what the artist is striving for. At all times, the world has been willing to grant the poet poetic license in order to permit him to attain his desired rhythm, but those same people often expect the artist to confine his work purely to the realistic reproduction of nature. Although beautiful and charming pictures may be attained in that way, they lack the creative inspiration which many of the present day artists set as their main goal. They think not of the beauty of the scene that they reproduce but of their ultimate achievement as a work of art.

"The main reason for ultra-modernism is a revolt against the public tendency to appraise art purely on the prettiness or sentimentality of the scene that it reproduced without the slightest appreciation either of the composition or of the style or originality in which it was painted.

"The modern artist has tended to lean to the other extreme and has purposely chosen subjects which had little or no popular appeal, and from those subjects has endeavored through intellectual study to create an original work of art. Unfortunately, sometimes the studying is so involved that even the artists are unable to follow their intricacies. Of course, many have at times attempted to gain publicity purely by breaking precedents. Although some of their experimental work is bound to die, I think that the freedom that they have attained has been an excellent influence for art.

"Now that they have at last succeeded to a large measure in breaking down the old tradition, I think that most of the artists are unquestionably striving more keenly to attain actual beauty which the layman can appreciate. Personally, I think that beauty is an essential part of art, but there is no question but that with time and knowledge one's appraisal of the beautiful may change greatly. All of us can probably think of something which we disliked when we first tasted it, and which we later grew to be very fond of. It is the same way with art. The public must not be too quick to condemn, for, with more intimate acquaintance they may find that their taste has changed."

The initial one-man show at the new Seattle Art Museum, during July, was given over to the work of Kenjiro Nomura, who has spent 23 of his 37 years in the Northwest. Limiting himself to subject matter he knows and feels, Nomura paints the old houses and streets of Profanity Hill and the docks. Nomura, K. Tokita and T. Fujii comprise a group which is considered among the strongest of progressive painters in the Northwest.

### Loan Exhibit

Charles M. Schwab owns a Rembrandt Red as banked coals in a crucible;  
Katharine of Russia  
Garnered Rembrandts like jewels.  
No one should earn a Rembrandt  
Save by hunger, grief, and frustration;  
None should reach for a Rembrandt  
Save from the elevation of a cross.  
But for ordinary men  
This our heritage should be hung  
In open halls austere and friendly  
Where from wood benches we might ponder  
(In humility and exaltation)  
These revelations  
Of the luminosity of dust  
And the fire in corruptible flesh.

—Hildegard Nagel  
in "The World Tomorrow."

## A Picasso Triumph

That Jacob Epstein had better look to Pablo Picasso as a formidable rival in the creation of horrific sculpture, and that the present age, like every other age, deserves exactly the kind of art it gets, are points made by Frank Ruttr in reviewing the first number of a new French art magazine called *Minotaure*.

"Each age gets what it deserves," wrote Mr. Ruttr in the London *Sunday Times*. "Unto us is given that of Epstein, Matisse, and Picasso; and if at times we are horrified by the monstrous aspects of some of their most *outré* productions, we shall do well to consider whether these astute artists do not really know what the public wants far better than we do ourselves. If Mr. Epstein's recent exhibition of sculpture had contained nothing less beautiful than his 'Isobel' and other portrait bronzes, if it had lacked the startling apparition of his 'Primeval Gods,' would it have played to capacity in two London galleries for month after month? Would thousands have put down good money at the turnstiles? I doubt it. Everybody expects to see beauty for nothing, as a right; but it is an understood thing that we must pay extra for admission to a Chamber of Horrors.

"But friend Epstein must look to his guns. M. Picasso has taken to sculpture, and his latest inventions in stone, metal, and what-not are far more outrageous than anything Epstein has conceived. These sculptures have not yet been seen in London, but no doubt they will come and bring fortune to the importer; so I blithely prepare my readers for the shocks they are about to receive. M. Picasso's sculptures are as varied in style as they are in material. Some of them look like immensely tall victims to the practice of slimming; some look like wire puzzles; others bear a slight resemblance to human heads; and some look like nothing on earth.

"My knowledge of Picasso's latest is derived from a wealth of reproductions in a new French periodical, *Minotaure* (Albert Skira, Paris, 25 fr.), of which Mr. Zwemmer has kindly sent me the first number. In this some thirty quarto pages are devoted to admirable photographs of the latest Picassos, drawings as well as sculptures.

"M. Picasso's particular pet appears to be one of his heads, for he has had this photographed as often as possible, and also makes it a feature in one or two of his drawings. Whether it be a reflex of Hitlerism I know not, but the feature on which the artist here concentrates attention is the nose. He thinks we cannot have too much of it, so he gives this head a gargantuan proboscis, starting from the top of the forehead, rising like a mountain to the sky, and curving in a proud parabola halfway down the face. Those who like big noses will find this a very pretty thing.

"Of course, M. Picasso is clever enough to know that he must occasionally produce a thing of beauty if he wishes to retain the respect of those who know. He does so here. There is one male head so finely Greek in type, so severely simple and perfect in its modelling, that it makes one weep to think an artist capable of creating so divine a beauty should lower himself to be a buffoon in the marketplace.

"Alas! M. Picasso knows his day too well. He knows that were he to confine himself to the creation of the beautiful, were he to pour out a sequence of sculptures like this, and paintings as lovely as those of his early Blue Period, he would lose three-quarters of his audience and all his news-value. The intelligentsia would strike him off their payroll. They would yawn at his exhibitions

## Started at 65

Charles W. Hutson, the South's "grand old man of the easel," was given a one-man show of landscapes at the Reed Gallery, New Orleans, during July. Because of the unusual conditions under which Dr. Hutson has achieved recognition and the quality of his work, the exhibition attracted far more than passing interest among Southern art lovers. Almost like a "Believe It or Not," Dr. Hutson's story is that of a man who, after 40 years of teaching and writing, took up the brush in his sixty-fifth year and through a period of 25 years has attained the praise of critics and public alike. Now at the age of 93 he is still active at his easel, making periodic sketching trips to the banks of the Pearl River.

Born in McPhersonville, S. C., in 1840, Dr. Hutson served through the Civil War as a private, first in the infantry in Virginia, then in the artillery in North and South Carolina. He was wounded in the first battle of Bull Run and taken prisoner at Seven Pines. He is the oldest graduate of the University of South Carolina and the only survivor of the class of 1860. Dr. Hutson has taught in the universities of Louisiana, Mississippi, Georgia and Texas. He has written and edited numerous books and contributed both prose and verse to a score of magazines. Because of his services for higher education in the South, he was made a doctor of laws by his alma mater some years ago.

Dr. Hutson first became interested in painting while watching his daughter, Ethel Hutson, sketching a Texas sunset in 1905. From then on he applied himself to developing his own technique in oils, pastel and water color. The *Houston Chronicle* tells of a "high light" in the artist's life. When Dr. Hutson was 85 he entered a competitive exhibition in which a prize of \$200 was offered for the best painting of a Louisiana landscape. His picture, "Banks of the Boguefayala," was declared the winner. Upon hearing how old the artist was, the critics were dumbfounded, insisting that he could not be more than 20, as they had chosen his work because of its freshness, youth and vigor. This picture was among the 25 included in the New Orleans show.

Besides Miss Ethel Hutson, who is secretary-treasurer of the Southern States Art League, Dr. Hutson has seven living children and 26 grand children. Artists and soldiers predominate. Two of his sons served in the U. S. army during the Spanish-American war, and three saw service in the World War.

Hutson is regarded by some critics as a "modernist" because of the simplicity of his style and the boldness of his imagination; but the artist himself contends that he is merely trying to paint what he sees "with somewhat astigmatic eyes."

and exclaim, in their regal way. 'We are not amused.'

"So Picasso amuses them, and, of course, he amuses himself intensely. He has a mordant wit, and he is able to indulge his passion for the grotesque to extravagant lengths. The maddening thing about him is that he is so fine a craftsman that even in his worst abomination there is usually some fugitive flash of genius that compels admiration for a part in what we detest as a whole.

"*Dulce est desipere in loco*. That must be Picasso's favourite motto. To make a joke and have it appreciated is always delightful. But to make a long series of jokes and to have them taken seriously by solemn-faced connoisseurs—that, indeed, must be simply intoxicating!"

## Moderns in Show

George Seurat, who often worked two years on a single painting and who died at the early age of 32, is being given what might be called a representative showing in the Museum of Modern Art's annual Summer exhibition. Heading the exhibits is "La Parade" of 1889, a painting displaying an obvious geometrical composition and considered one of Seurat's four great canvases done in the final stage of his career. It is loaned by a private collector. Also included are an important final study of "Sunday at the Grand Jatte" in the Adolph Lewisohn collection and now on display at the Century of Progress Art Exhibition, and the marine, "Port-en-Bessin," from the Bliss Collection. This group is "representative" of an artist whose oil paintings number less than a dozen canvases.

Among the many paintings not previously shown in New York is the "Tea Party" by Matisse. Painted in 1917, it is one of the works of a period when, to quote the introduction to the museum's Matisse catalogue, "Matisse worked with a power of invention and an austerity of style scarcely equalled at any other time in his career." Other exhibits are Picasso's "Blue Boy," from the collection of E. M. M. Warburg; Toulouse-Lautrec's "Girl Reading" and Gauguin's "Maternity," from the Adolph Lewisohn collection; Modigliani's "Girl in Black Dress," from the collection of Mrs. Charles H. Russell; and Van Gogh's "The Woman of Arles," also from the Lewisohn collection.

A contrast is made between Rouault and Bonnard in adjoining galleries devoted to their works. It was against the quiet subtle charm typical of Bonnard's work that Rouault revolted. Three of the Bonnards, one of them the important "Open Window," were lent for the exhibition by the Phillips Memorial Gallery.

As at the Century of Progress Art Exhibition, a special gallery is devoted to abstract painting, from the early cubism of Picasso and Braque through the purism of Mondrian, and the mechanism of Leger to the compositions of Kandinsky and Bauer. An adjoining room shows the work provoked by the reaction to the discipline of abstractionism: Chirico, Klee, Ernst, Dali, Masson, Roy, Miro, Berman, Tonny and Hugo.

## Gives Cartoon Collection

A collection of original cartoons and comic strip drawings, said to be one of the most complete in the country, has been presented to the department of journalism of the University of Kansas by Albert T. Reid.

In making the gift of this collection to the university of his native state, Mr. Reid, who is a well known illustrator and also national vice-president of the American Artists Professional League, felt it would be of particular help to the young student. He said: "This collection tells all. I never had the opportunity to see the other fellow draw 'till I was 23. Always wondered what kind of paper they drew on, what kind of pens, how large, how did they put it on?"

There are more than 100 originals in the group, from the early political onslaughts of Thomas Nast to the comic strips of today. Autographed drawings by Herbert Johnson, Boardman Robinson, James Montgomery Flagg, Homer Davenport, William Allen Rogers, Robert Minor, Fred Oppen, T. E. Powers, Dorman Smith, John F. McCutcheon, J. F. Enright, Jay N. Darling, and Jefferson Machamer are included. Mr. Reid also has originals of the comic strips of Bud Fisher, Rube Goldberg, George Herriman and the late Clare Briggs.

## Kress Gives an Old Master to Arizona



"The Madonna Enthroned With the Child and Four Saints," by Girolamo Genga (1476-1551).

Through the generosity of Samuel Henry Kress, noted collector who derives keen pleasure from sharing his treasures with art lovers far from the chief art centers of the nation, the Arizona Museum in Phoenix is the recipient of a fine old master of the early Italian school. Mr. Kress's gift, "The Madonna Enthroned with the Child and Four Saints" by Girolamo Genga (1476-1551), is reported to be the first authenticated old masterpiece to be placed in an Arizona museum. At the formal unveiling ceremony the small museum was filled to capacity, and since then has experienced a marked increase in attendance. In Arizona hundreds make pilgrimages to see a painting which in New York's crowded institutions would probably go unappreciated, despite its rarity, beauty and artistic worth.

Genga was of the Umbro-Ramagual School and was a friend and fellow student of Raphael,

who greatly influenced his work. Arizona's example is an altar piece, 50 by 65 inches, executed on a wood panel, and is in excellent condition. It came originally from the collection of Baron Andre von Lemheny of Switzerland, and was once in the Conti Gallery in Rome. Dr. August L. Mayer of the Pinakothek, Munich, has fully authenticated the painting.

The Madonna is seen at full length, dressed in crimson and blue robes and supporting the nude Infant on her lap. The four saints are, left to right: St. Pantaleon of Nicomedia, a patron saint of medical men, holding a palm of martyrdom and a medicine box in his hands; St. Joseph of Arimathea, in whose hand is a budding staff; St. Prisca of Rome, holding a slender cross, with an eagle at her feet; and St. Anthony, Abbot, in a long grey habit, grasping a pilgrim's staff and a bell.

## McConaha Goes to Tahiti

His admiration for the works of Paul Gauguin has long made Lawrence McConaha, Richmond, Ind., artist, eager to paint the romantic scenes of the South Sea Islands, especially Tahiti. His dream has been realized this Summer by his embarkation for Tahiti, on July 1.

Mr. McConaha plans to stay in Tahiti until September, painting the varied scenery of the island from the high mountain peaks to the long sloping valleys and the brown-skinned inhabitants in their tropical setting of rich colors. In preparation for this painting jaunt

Mr. McConaha made extensive research into the literature about the island.

Although a young artist, Mr. McConaha has exhibited in a great many of the large shows outside of Indiana and has taken 19 prizes and four honorable mentions in the last eight years. According to Mrs. M. F. Johnston, president of the Richmond Art Association, "no other painter in Indiana has had his work accepted in as many strictly juried exhibits." One of his recent honors was the selection of his "Southern Ohio Farm" by Duncan Phillips, well known Washington collector, for inclusion in a travelling exhibit.

## St. Louis Acquires Three Medieval Sculptures



Head of a King, French, or English, XIIIth Century.

Several significant pieces of medieval sculpture have been acquired by the City Art Museum, St. Louis, to fill definite gaps in its collection. Three limestone heads just obtained illustrate by contrast the sculptural methods of the XIIth, XIIIth and XIVth centuries.

The first head, in period of time, is of a saint or prophet, slightly less than life size, and said to have come from the neighborhood of the Pyrenees. The second is a head of a king, highly idealized and almost Christ-like in type, supposed to be either of French or English origin of the XIIIth century. The third, exemplifies the realistic and dramatic point of view which came into French sculpture in the XIVth century with the Flemish influence, and represents a saint or other holy personage.

Meyric Rogers writing in the museum's *Bulletin* concerning these accessions considers the "head of a king," reproduced herewith, the most important of the group. He is inclined to believe that the sculpture shows

almost conclusive affinities with French work of the XIIIth century, although it was supposed to be of English origin. He draws his conclusions from a comparative study with the head of the famous "Beau Dieu" of Amiens, which he observes shows parallelisms of great interest.

"Quite aside," he writes, "from close resemblances in modelling, the hair and the beard are treated in a manner almost identical as also are the mouth and eyes. The head of a king has also been given the same expression of majestic detachment. These similarities appear to be too great to be matters of mere coincidence. It would, therefore, seem reasonable to suppose that this head is a product of the School of Amiens or at least of a workman inspired by this masterpiece to use similar means in typifying an ideal monarch whose spiritual arch-type might well be the Christ."

### Institute to Grow

"It would do your heart good," writes C. J. Bulliet in the *Chicago Daily News*, "to glimpse Director Harshe at his desk these days, pulling out from archives blue prints covered with dust that has been accumulating since November, 1929."

The blue prints which Mr. Bulliet refers to were part of magnificent plans the Art Institute had for expansion. When the industrial "crash" came the blue prints were put away, and officers and employees concentrated their efforts on keeping the institution running.

However, hope has been revived, due to

the fact that the Century of Progress Art Exhibition is such a phenomenal success. According to Mr. Bulliet "it rivals the Streets of Paris (one of the most popular attractions at the Fair)! Paying visitors are filing through the doors at the rate of 4,000 or 5,000 a day, each giving up a quarter—and happy to do it, judging from their faces as they file out again."

Dr. Harshe is not yet discussing future plans specifically but, remarks Mr. Bulliet, "there's going to be an Art Institute of Chicago after the world's fair closes that will make Chicagoans continue to stick out their chests."

## Urban's Passing

With the passing of Joseph Urban on July 10, following a heart attack, the art world lost a significant figure.

Mr. Urban, who was 61 years old, was internationally famous as a stage designer, architect and artist. He had been honored with medals and prizes all over Europe. One of his most recent appointments was that of director of color and consultant on lighting for the Chicago World's Fair. He also designed the panorama in the New York State exhibit at the Fair. He died without having seen his last work.

Born in Vienna he studied art there and at the age of 25 won a prize for illustrating Poe's "Mask of the Red Death." A few years later he received the Austrian State grand medal for other illustrations. In 1901 he came to America as an official artist of the Austrian government to build and decorate several pavilions for the St. Louis Exposition. For the interior decorations of one of these he received the Grand Prize of St. Louis. He returned to Vienna where, working as an illustrator, he longed to be an architect. Later he began to design and decorate buildings.

From architecture his interest shifted again to the plastic arts of the theatre and he designed many productions in Vienna and other European cities. He came back to America in 1911 and served as art director of the Boston Opera House. When he came to New York he designed many productions for Ziegfeld and also built the theatre which later housed them. He worked with Benjamin W. Morris as architect for the Metropolitan Opera Company in designing its proposed new structure.

In an editorial, the *Herald Tribune* acclaimed Urban as a true citizen of modern New York in his versatility, imaginativeness and the fact that he was undaunted by the magnitude of any undertaking.

Mr. Urban's technique, his simplicity of line, coupled with extravagant use of light and color, had many imitators. He applied color by the pointillist method and in scenic work his effective "living" colors made his walls look quite different from flapping canvas.

## Ferment

[Continued from page 3]

really work out his problems in his own way without influence by another. To any that Great emphasis is placed on Youth as the Saviour and the Ultimate. With rare exceptions the products of youth deserve little consideration, one exception being experimentation. That is necessary because youth does not know what it wants. Invariably academicians have gone through an experimental stage as are the moderns at present.

I hold no brief for either side. Both can and have furnished horrible examples. To say that only one or the other has produced outstanding works is ridiculous.

Academicians are too self-satisfied and stereotyped, are too concerned with technique to the detriment of that which should be paramount, viz., the simple underlying idea. Yet one can understand the reason for this when one considers the dealers' attitude—to classify every man so he can be sold more easily.

It is curious that moderns, with all their howling are also classified. They, too, fall as easily in grooves. In their way they are as hide bound as the academicians whom they deride.

To see an Academy show is to view evidences of stagnancy. On the other hand, to visit modern shows is to view evidences of abortion. Yet there are qualities in both which are to be desired; the draughtsmanship and training of the former and the freshness and experimentation of the latter; but neither of these is worth much without good creative effort. Both are guilty of pot-boilers, an abnormal desire for reputation through favor and publicity regardless of the real artistic value of their work.

Art critics could do much to foster a genuine, vital art in this country. Rather than be ruled by names and favorites, let one critic be truly great enough to judge and commend that work which depends upon its own quality and merit regardless of the artist's affiliations. And let him be insistent enough on his high standards and be unafraid. Then the words Academy and Modern need not be rolled on tongues with a corresponding raising of eyebrows depending on the side of the fence. Art then would be a matter of individual merit.

## Art in Hospitals

The word hospital immediately conjures up a picture of long bleak corridors with ghostly white bare walls housing the injured and the sick. In their concern to obtain sterile conditions, hospital officials have excluded any wall hangings and have painted walls white to facilitate keeping them scrubbed. Psychologists, however, have proved that color has a therapeutic value in the treatment of the sick, and some of the more modern hospitals are availing themselves of its use. With up-to-date cleaning methods, starkness is not necessary to insure cleanliness.

F. Gardner Clough, who was editor of the erstwhile Woodstock *Bulletin* has suggested to THE ART DIGEST that the field of hospital decoration could prove a real boon to the unemployed artist. He writes: "I wonder why something special couldn't be said or done to call attention to a specific need and opportunity that has been called to my notice. I refer to the sad condition of the walls of hospitals. Here, it seems, there is an excellent opportunity for both artists and art dealers.

"I recently had occasion to visit a friend confined to a hospital, and was struck by the barrenness of the ward walls. Of all the places—even more than in private houses—where there should have been something of beauty for the eyes to feast upon, there was a horrible expanse of—nothing! In one hospital ward I saw but one single decoration on the four walls—and that was a melancholy blue-print, which called attention to yet more dreary rooms where folks must lie hour after hour without a single diverting thing to take their attention from the ills of the flesh.

"There has been something done in the way of experimenting with interior color in hospitals and sanitariums. It is known that certain colors have therapeutic value for inmates of hospitals, although even here all too little has been done to rid these excellent institutions of the morbid environment. But it would be easy for any hospital to hang a few paintings or prints on the walls. How much expenditure goes daily for perishable flowers for hospital patients! And how much more permanent and economical a still-life painting would prove than flowers!

"This idea seems to offer unlimited advantages. It opens a field for the muralist, the painter, the etcher. I am sure no one would object to the innovation of seeing art pieces in hospital rooms. Paintings chosen with discrimination would have both aesthetic and therapeutic value for bed-ridden and convalescing folks.

"This field of operations for those who deal in the distribution of art, is even more untouched than homes. The ordinary housewife and home-owner must first be shown the inefficacy and ugliness of inherited chromes, reprints and family baggage, whereas in many hospitals there is nothing but existing bleakness to begin with; there are no pictures of grand-father and grandmother, and papa-as-a-little-boy, to be used as alibis in hospitals. Empty walls crying for decoration! A clear slate that might be touched up here and there to great advantage by the landscapist, the muralist, and the still-life painter, especially.

"This is a virgin field, and both artists and art-dealers would do well to cultivate it. Why must we have the best of medicine, the best of surgery, and the best of diet for the maimed and sick in our hospitals, and confine the victims to long periods of visual torture when their eyes might easily be both entertained and instructed in habits possible of cultural sustenance? Given proper direction, the hanging

## Reynolds, Gift of Secor, Is Toledo Prize



"The Hon. Mrs. Watson," by Sir Joshua Reynolds (1723-1792). Lent by the Toledo Museum to The Century of Progress Art Exhibition at the Art Institute of Chicago.

Indicative of the excellence of the Toledo Museum's permanent collections are the four examples invited to Chicago's Century of Progress Art Exhibition—"Portrait of Catherine Howard" by Hans Holbein, "Man with the Wine Glass" by Velasquez, "After the Meeting" by Cecilia Beaux and "Portrait of the Hon. Mrs. Watson" by Reynolds.

The Holbein heads the list of the ten most significant paintings in the exhibition, prepared by Robert B. Harshe, director of the Art Institute of Chicago; the Velasquez adorns the cover of the Institute's *Bulletin* devoted to the exhibition, and was reproduced in THE ART DIGEST's Century of Progress Special Number; and the Beaux is notable in the galleries given over to American paintings. The Reynolds,

a gift of Arthur J. Secor, is the most recent to come into the possession of Toledo and is considered an outstanding example among the English portraits assembled in Chicago.

The subject was one of the noted beauties of her time. Mary Elizabeth Milles was married to the Hon. Lewis Thomas Watson in 1785, at which time her portrait was painted by Thomas Gainsborough. In 1789 she sat to Reynolds, who produced a more attractive though less formal representation of her than had Gainsborough.

This was the age when the English school stood preeminent. Reynolds, Gainsborough, Raeburn and Hoppner were not only the greatest portraitists in England but the greatest in Europe in their day.

of paintings in hospitals might eventuate in an increased desire for better home-wall decorations. Like the school-room, the hospital room is a place where folks might get an introduction to contemporary art.

"What are the objections? Bring them forward and let's see what might be done to overcome them. I see none. I do see several valid reasons why hospitals should be made more cheerful, and I believe that this task might very well enlist the services of some of our starving American artists at this time!"

### Effect

It matters little,  
To the poet,  
If it's genuinely  
A jewel,  
Or just a bit  
Of broken bottle,  
Sparkling  
From the gutter:

The effect is *emerald*.  
—Le Baron Cooke  
in "Christian Science Monitor."

## "Tempcol" Paintings Shown by Originator



*Painting of Flowers in Tempcol by Elizabeth Kingsbury.*

A method whereby the old process of tempera painting, the medium used by the early Italian and Flemish artists for their easel pictures, is adapted to use on paper in such a way as to get a remarkable combination of crispness and mellowness, has been developed by Elizabeth Kingsbury, New York painter. She calls the process "Tempcol." A set of her pictures, mainly flower subjects, is now on exhibition at the Grand Central Art Galleries, New York.

Tempera, of course, is another name for distemper, and is a medium of great antiquity. Miss Kingsbury in her experiments was in-

fluenced by the jewel-like conventionalized flower forms done in the illuminated manuscripts by the monks of the Middle Ages. These monks did miniature flower portraits, but more often dramatized their work. Miss Kingsbury has sought to interpret each flower in such a way that its true essence is preserved.

Most of her work is done on black paper. This gives a luminous and tapestry-like quality. The picture reproduced herewith has this attribute. Much attention is also attracted by two subjects, "Wild Flowers of the East" and "Wild Flowers of the West."

### Boston Sees French Group

A group of modern French paintings have been lent to the Museum of Fine Arts, Boston, for a Summer exhibition, by Robert Treat Paine, 2nd.

The collection, presenting interesting contrasts in subject matter, treatment and the widely divergent points of view expressed, includes canvases by Cezanne, Daumier, Manet, Puvis de Chavannes and Renoir. Despite the contrasts in these works, there is an underlying unity, according to the museum's announcement, which is to be found in the common reaction against popular realism and the "consistent avoidance of mere literalness of representation."

Daumier is represented by a small oil from the Don Quixote series. There are two portraits by Cezanne, one a self-portrait and the other of the artist's sister. A portrait of a young girl by Manet and a decorative panel, "Virgile, Poesie des Champs," by Puvis de Chavannes, are among the works.

### Oldest Art Firm Moves

The J. J. Gillespie Company, one of the nation's pioneer art firms, founded in Pittsburgh more than 100 years ago, announces its removal to a new location on the eleventh floor of the Kaufmann Building, Pittsburgh. The new galleries are easily accessible from any entrance on the first floor or from the balcony entrance in Fifth Avenue or Diamond Street by a private elevator. A Fifth Avenue window will be devoted to the firm's exclusive use. The formal opening will take place early in August.

In a statement to *THE ART DIGEST*, Will J. Hyett, president, said: "Since our one hundredth anniversary in March, 1932, we have been giving serious consideration to our environment as we stand on the threshold of a new 'Century of Progress.' We have long felt the need of new galleries to permit full expression of our ideals, and the traditions of a century of service to the art lovers of the community."

## Getting a "Break"

Florence Davies, art critic of the *Detroit News* issued a challenge some time ago to the Detroit Institute of Arts to give the Detroit artists what she called a "break" by affording them exhibition facilities.

Clyde Burroughs, curator of American art at the Institute, now announces that he has not forgotten Miss Davies' challenge and has found a place in which to show paintings by Detroit artists. Five galleries on the second floor have been put at the disposal of an invited group of local painters in order that Summer visitors to Detroit may have an opportunity to see the artistic product of the community.

Sixty-seven painters have responded to the invitation and each is represented by a picture. Most of the artists have been prominent in exhibitions in the last few years and the showing is regarded as a good cross-section of contemporary art in Detroit and vicinity.

The pictures shown form a balance between the conservative and the newer conventions. Academic tendencies are exemplified by the works of Roy Gamble, Leon Makielski, Iris Andrews Miller, Helen Keep, John S. Coppin, William Greason, A. Lenique and C. E. Delbos. The younger artists who are in evidence with their search for new ideas and new conventions are John Carroll, Martin Linstead, Joseph Sparks, Harry Wolf, Lewis Heaviland, James Calder, Yaeger and Harry Smith. The group which performs the function of supplying a balance comprises William Suhr, Reginald Bennett, Curt Bielefeld, Jay Boorsma, Hunter Gill Griffith, Constance Coleman Richardson, Mildren Williams, Liselotte Moser, Arthur Marschner and John A. Morse.

Miss Davies, after viewing the show, however, feels that she must have been mistaken in her confidence in Detroit artists when she made the challenge, for as she writes in the *News*: "I'm beginning to suspect that perhaps, after all, hand-painting in oils is not Detroit's premier industry. . . . The plain truth is that Detroit painters as a whole are too complacent, too easily satisfied with half measures and second rate performance and no good end is served by refusing to face this fact with honesty and courage." In summation, Miss Davies found the show in general rather sadly lacking in good taste and a sense of beauty.

### Trop Francais

England's art problems seem to run along parallel channels with those of the United States. In this country patrons and "pushers" of the native product have for a number of years raised a cry against the emphasis placed on French art. From London comes an article under the signature of Frank Rutter in the *Sunday Times* which could very easily have appeared in any American newspaper.

"When, if ever," wrote Mr. Rutter, "will English art dealers take English paintings as seriously as they do French paintings. Hospitality to the foreigner is no doubt an admirable attribute, but even hospitality can be overdone. London is in danger of being surfeited with exhibitions of French art. They follow in quick succession, often showing us again what we have already seen, adding little to our knowledge, and still less to our enjoyment. On the other hand, a retrospective exhibition of British art is a rarity. . . . The exhibition of 'French Paintings of the Nineteenth Century' at the Lefevre Galleries might be considered quite a good and interesting collection had we not seen many similar collections within the last few years."

## Indian "Isms"

Frederic H. Douglas, curator of Indian art at the Denver Art Museum, writing in the *Rocky Mountain News*, draws attention to a little known fact in the art history of the American Indian. Just as the art of more civilized peoples may be divided into various "periods" and "isms," so can Indian art be classified as belonging to a certain "school" or "period." "The public likes to think," writes Mr. Douglas, "that the Indian is a creature of habit, a person bound tightly to traditions of his ancestors and never varying from their ways unless forced to do so by our civilization. This may be true in some of his activities, but in the arts the spirit of change is ever at work."

Mr. Douglas begins his study with the earliest of Southwestern pottery makers perhaps 2,000 years ago, when the artisans "seized upon the designs familiar to them, the amazingly intricate and tight geometrical patterns of the textile art, at that time very highly developed among them by no one knows how many years of practice. And so for many centuries pottery design was geometric in character. But just as in Renaissance Italy styles of painting virgins and saints varied in the different cities, so the handling of geometric design varied in certain centers in the Southwest. It is just as proper to speak of the Mesa Verde school as the Florentine school.

"In all this area there was felt more and more strongly a desire to break away from stiff geometry and to move toward realism. The intricate tightness began to loosen up and be replaced with more open patterns made of large flowing lines. Some six or seven hundred years ago a great unknown genius, centuries ahead of her time, rebelled against the slow moving process and suddenly burst out with those astonishing pictures of living creatures which we wonder at today on the pottery called Mimbres.

"The work of this person and of her followers had as great an influence and must have provoked as violent arguments as did that of Cézanne. It is easy to imagine the conservatives of her day calling down the vengeance of their artistic gods on the head of this wicked and crazy person, just as the followers of David did upon the head of Delacroix. Skins may differ in color, but not so the spirit under them.

"On the Gila River in Arizona an impressionist school arose, somewhat later in history. It could see no merit either in geometry or realism and worked out a type of painting which is rather close to that of the Pointillists. Patterns were made with little repeated patterns, placed so as to give an almost shimmering appearance to the pieces so decorated. In the case of this school conservatism won because at a later time the geometric school overwhelmed the new ideas. And yet not entirely, for the geometric ware of the latter period went far in the development of a free and flowing type of geometric design.

"Still another breakaway from the old stiffness came at a still later date on the Little Colorado River in Arizona. Here developed a school of conventionalized realism which survives today, thanks to a genius of our own time, the Hopi-Tewa potter Nampeyo. Perhaps more important than the conventionalization was the development of a symmetrical design schemes. Elsewhere line had been balanced against line, and section against section—with occasional exceptions, of course, to the entire exclusion of that type of design so favored in the Orient. The Little Colorado artists did away with this to a great extent and balanced heavy lines against masses of color and so on.

## Museum Purchase Brings Back Bingham



"Fur Traders Descending the Missouri," by George Caleb Bingham.  
Courtesy of Metropolitan Museum of Art.

George Caleb Bingham (1811-1879) was to the Missouri frontier what Winslow Homer was to the Atlantic seaboard, states in the middle eighteenth century. Popular in his day as a recorder of scenes of border life, Bingham has, like so many others of his time, passed to a great extent into the role of a "forgotten man." Now, however, the Metropolitan Museum has acquired one of his genre paintings, "Fur Traders Descending the Missouri," showing an old trader, a youth with a rifle and a chained captive fox traveling downstream in a dug-out. Bingham, following in the trend of recent American collecting, may be in for tardy popularity.

To Bingham the fur-trader was a familiar figure, his family having brought him at the age of eight from Virginia to the Missouri River country, where he was to spend most of his life. He was inspired to become a painter by Chester Harding, whom he first met when that artist was in Franklin, Mo., to paint his well-known portrait of the aging Daniel Boone. Beginning in 1837, Bingham studied for a time at the Pennsylvania Academy, where he was influenced by the rustic scenes of Inman and the genre subjects of W. S. Mount. Most of his portraits, writes Harry B. Wehle, associate curator of paintings, in the Metropoli-

tan Museum *Bulletin*, are still owned in Missouri, but many of his genre pictures were distributed by lot to members of the American Art-Union in widely separated parts of the United States; each of the 9,666 members for 1847 received a line engraving after Bingham's painting, "The Jolly Flatboatmen."

The little-known strength of art appreciation in the United States in the 40's is revealed by the records of this remarkable enterprise, the American Art-Union. At the peak of its success in 1849, points out Mr. Wehle, the membership of the Union was 18,960, the dues for the year amounted to \$94,800 and 460 paintings were allotted to lucky members. The Union's *Transactions* for 1845 made the earliest mention of Bingham's genre scenes. Among the four paintings by him distributed that year was the "Fur Traders Descending the Missouri," won by Robert S. Bunker of Mobile. The picture was inherited by Mr. Bunker's daughter and next owned by his granddaughter, from whom it was bought through the Morris K. Jesup Fund. In 1851 the Art-Union's practice of distribution by lot was declared illegal by the courts and the organization's paintings, engravings and other property were sold at auction in New York. Six pictures by Bingham were in that auction.

"Not until long after the Spanish came with their shattering impact on the old thing did the Pueblo potters almost universally adopt realism. After the fighting of 1680-1700 was over independent schools arose in nearly all of the pueblos then remaining, and in most of them geometry was largely abandoned, only tiny bits being kept for fillers and trimmings of the new designs. What happened in this area happened elsewhere."

### Toledo Enrollment Increases

The School of Design of the Toledo Museum of Art reports an adult enrollment for the year 1932 of 1,390, an increase of 260 over the previous year.

### Honolulu Artist to Exhibit

Marguerite Louise Blasingame, Honolulu artist, has been invited by the Gump Galleries of San Francisco to exhibit there in November.

Mrs. Blasingame's work in three media attracted much attention at the Spring exhibition of the Association of Honolulu Artists. She is working on a fresco to be sent to her San Francisco show, a medium in which she is greatly interested. An experiment in fresco has just been finished on the wall of her studio, a large study of Hawaiian subject matter. Mrs. Blasingame exhibited a small fresco in the Honolulu Artists' Exhibition which was said to have been the first "buon fresco" made in Hawaii.

## Metropolitan Buys a Charming Peale



"Portrait of Margaret Hall Harwood," by Charles Willson Peale, American, (1741-1827). Courtesy of Metropolitan Museum.

Margaret Hall Harwood, daughter of two "old" Maryland families, had the good fortune to sit for Charles Willson Peale when that founder of America's most conspicuous painter "dynasty" was enjoying his most successful and delightful period, following his return from two years of study under Benjamin West in London. Her likeness, done in cool, harmonious colors in the best Peale manner, now hangs in the Metropolitan Museum, a recent acquisition through the Morris K. Jesup Fund.

"Peale," writes Louise Burroughs in the museum's *Bulletin*, "must have been a charming person; the portraits of him show a face lively, sensitive and kindly, and the tale of his career—the enthusiasm with which he threw himself into each new idea—is attractive even though his art may have suffered from the diversity of his talents. Dunlap [History of the Rise and Progress of the Arts of Design in the United States, 1834] takes pleasure in summing up 'the trades, employments and professions of Mr. Peale . . . He was

a saddler; harness-maker; clock and watch-maker; silver-smith; painter in oil, crayons and miniature; modeler in clay, wax and plaster; he sawed his own ivory for his miniatures, moulded the glasses, and made the shagreen cases; he was a soldier; a legislator, a lecturer; a preserver of animals,—whose deficiencies he supplied by means of glass eyes and artificial limbs; he was a dentist.' To this statement might also be added the fact that he was largely responsible for the formation of the Pennsylvania Academy of the Fine Arts, the first institution of its kind in the United States."

Married three times, Charles Willson Peale was blessed with a large family of artist-sons, whom he named after illustrious painters of former decades—Rembrandt Peale, Titian Peale, Rubens Peale and Raphaele Peale. Of these Rembrandt was the most important, one of the founders of the Pennsylvania Academy and an original member of the National Academy of Design.

### A Duse for Il Duce

Walter L. Clark, president of the Grand Central Art Galleries, has presented Mussolini with a portrait in oil of Eleanora Duse. The Royal Consul General conveyed to the artist the Italian dictator's appreciation together with an autographed photograph.

Mr. Clark, who was a great admirer of Duse, is now working on a model of her portrait in clay, to be exhibited at the Grand Central Galleries, either in the original galleries in the Grand Central Terminal or in the newly opened branch in the old Union Club Building, Fifth Avenue at 51st Street.

### Foujita Comes Back

Foujita, Parisian Japanese who paints cats and women, is back in the United States, "banged and goggled," as Prudence Woollett of the Los Angeles *Saturday Night* puts it, after more than two years in South America and Mexico. During July he held an exhibition of his Latin American subjects at the Dalzell Hatfield Galleries in Los Angeles. From there he will proceed around the world by way of Java, Japan, Manchukuo, China and Siam.

On his return to Paris, Foujita and his wife will bring out a book describing their experiences in America and Asia.

## Rivera's Newest

Diego Rivera, fresh from his "knock-out" at the hands of the Rockefeller family, has once more broken into public print with the announcement that he has started work on a new series of murals in the loft assembly room of the New Workers' School, 51 West 14th Street, New York, where he will depict the history of the revolutionary idea in America. Working this time in a sympathetic environment, Rivera will meet with none of the "capitalist" opposition which greeted his introduction of a portrait of Lenin into the composition of his frescoes at Rockefeller Center and resulted in the forced cessation of his work there and the cancellation of an additional commission from the General Motors Corporation. He will work without pay, the paintings being his gift to the workers' cause.

In his newest pageant of social history Rivera will portray such characters as Thomas Jefferson, Eugene Debs, Thomas Payne, J. P. Morgan and Daniel Shay, leader of the so-called "Shay's Rebellion." Lenin will be represented unopposed, looking down from the same wall with the likeness of John D. Rockefeller. George Washington, because the artist does not consider him "a central revolutionary figure" will not be present. The painting will consist of 21 panels, eight on each of the side walls of the room, and four small and one large panel on the end walls. As in the ill-fated Rockefeller Center project the whole work will be done in true fresco.

Rivera plans to begin his sequence with the earliest class conflicts at the very beginning of the country's economic history. The first panel will show the conquest of the Indians by the Colonists. Following this will be represented the struggle for supremacy among the different nationalities, war with Mexico, gold in California, the Civil War and finally the period of industrial conflict. Concerning the omission of Washington, Rivera is quoted in the New York *Herald Tribune*: "His understanding of the American Revolution was limited and therefore he played a thoroughly conservative and even reactionary role in the social changes arising out of the Revolution and construction of a new government."

Rivera has promised to do another series of paintings for the International Workers' School, 7 East 15th Street, where he will depict "the importance of Trotsky as a leader and the part played by the Communist opposition in the work of the masses."

### Fifty Years an N. A.

Frederick Dielman, 86 year-old American artist, completed on July 12 a half century of membership in the National Academy of Design—the twenty-third member to bear the title of N. A. for fifty years or more. He was elected an associate member in 1881 and two years later was made an academician. Mr. Dielman succeeds the late Louis Comfort Tiffany, who died last year after rounding out a 52 year membership, as the ranking member of the academy.

Among the artists who elected Mr. Dielman in 1883 were Thomas Seir Cummings, one of the original founders of the academy in 1826, and Daniel Huntington, who served the institution for 66 years, from 1840 until his death in 1906. Mr. Dielman has maintained a studio in the historic Tenth Street Studio Building all these years and still works there daily. He was elected to the presidency of the academy in 1899, a position he held until 1910. He was president of the Fine Arts Federation of New York from 1910 to 1915, and was director of the art schools of Cooper Union from 1905 to 1931.

## A Janniot Plaque

Alfred Janniot, well known French decorative sculptor, has been commissioned to execute a large sculptured plaque to be placed over the Fifth Avenue entrance of La Maison Francais in Rockefeller Center. M. Janniot's plaque will represent the City of Paris and the City of New York united under the aegis of the Three Graces: Poetry, Beauty and Elegance. La Maison Francais, devoted to the furtherance of trade relations between France and the United States, is the most recent of the buildings in the project.

M. Janniot is a member of the French Academy of Rome and is a chevalier of the Legion of Honor. He is best known for his fresco paintings, and particularly for his unique "tapestry in stone" which he executed for the permanent Colonial Museum in Paris in 1931 at the time of the Colonial Exposition. This sculpture, which covers the entire facade of the museum, represents the life and typical industries of France's colonial possessions. M. Janniot also designed an imposing statue to the War Dead for the public square in Nice, France. In 1932 he was chosen by Henry Favier from among 22 distinguished sculptors to do the sculptural work on his proposed "Beacon of Paris."

The plaque on La Maison Francais will be done in gilded bronze and will be the only example of Janniot's work in America. Sketches have already been approved, and the model will be sent from his studio in France to New York to be cast and installed in Rockefeller Center by the end of October.

## An Eric Pape Exhibition

Eric Pape, artist and veteran art instructor, is giving a large one-man exhibition at Westlake Farm, Salisbury, Conn., where he has established a Summer school. The collection comprises about 50 oils and water colors and approximately 150 lithograph portraits, supplemented by a group of student works. Among the lithographs are likenesses of David Belasco, George Bernard Shaw, H. G. Wells, Booth Tarkington, A. A. Milne, Helen Hayes, Ina Claire, Violet Heming, Katherine Cornell, Walter Hampden, Ethel Barrymore and Lenore Ulric.

In the oils section are many of Mr. Pape's most widely known works, paintings so varied in subject matter and treatment as to cause one critic to style their creator "America's most versatile artist." Such examples as "The Cobra," "The Guest," "The March of the Unknown Dead" and "The Last Soldier on Earth" are drawing praise for the artist's unusual ability as a draftsman.

## Finds Gauguin Manuscript

While in Tahiti recently Jo Mielziner, American scenic designer, was told by the natives of a document said to have been written by Paul Gauguin in the last months of his life there. Mr. Mielziner found the manuscript at a waterfront junk dealer's shack and purchased it for \$4.00.

The document, consisting of four time-yellowed pages of finely inscribed handwriting, contains brief and sketchy memoirs written in French with many small illustrations drawn in between the lines.

Mr. Mielziner, who expects to have the journal published, would not reveal any of its contents but described it as a bitter commentary on Catholicism, the French government, the social system in general and the changes caused by missions in the South Seas.

## Women Jostle Men at the Boston Art Club



"Homeward," by Frank Kirk.

Utilizing the Summer months when a majority of the commercial galleries are content either to close their doors or to hold the usual seasonal exhibitions, the Boston Art Club, oldest institution of its kind in the United States, is putting on a series of members' group shows which, according to the Boston critics, upholds an extremely high standard of quality. For its initial offering the club brought together for July ten exhibitors, seven of whom were women artists. This percentage is startling when it is considered that it is only within the last year that women painters have been allowed the full privileges of membership in the club—somewhat like the legend of the camel in the Arab's tent.

Each artist was represented by not less than

five canvases and not more than nine. Frank Kirk's vigor of presentation was found in his nine paintings, including "Homeward," a powerful depiction of two coal miners returning home, their picks over their shoulders. The other two male exhibitors were Alphonse Shelton and Anthony Thieme, the latter being represented by a number of his landscapes and coast scenes. Theresa Bernstein and Emma Fordyce MacRae "provided a note of stimulation and interest," according to Katherine Hughes of the *Boston Herald*. The other exhibitors were Margaret Fitzhugh Browne, Blanche Colman, Marjory S. Garfield, Katherine Wilkins and Eugenie Heller.

An entirely new group is being organized for August.

## No "Gimcracks"

Albany is to have a new postoffice building which, according to Edward Alden Jewell in the *New York Times* will prove that "in the matter of embellishment modern American motifs can effectively replace hybrid or ever so pure 'classical' gimcracks, long considered indispensable in this country."

Decorative elements have been admirably incorporated in this building, Mr. Jewell says. There is a sculptural frieze. Metal grill-work has been impanelled above the twin entrances, "and there is no cornice" or "superfluous Greek columns or pseudo-Roman colonnades."

The sculptor entrusted with the work of the frieze is Albert Stewart. It is to run around three sides of the building and is 568 feet in length by eight feet high, with a relief depth of two and a half inches. The distance

from the sidewalk to the bottom of the frieze is 67 feet. Keeping this latter fact in mind, the sculptor decided upon a method of drastic simplification with a minimum of detail in the treatment of figures. Outlines are clear and sharp. Mr. Stewart has silhouetted the simplified figures against backgrounds not elaborated so as to embody representational comment.

The theme of the frieze is threefold, embracing the three government departments the building is to house—postal, customs and Federal court. In each case dramatizations of various phases of the procedures involved suggest the activity.

Benjamin Hawkins who is engaged in the metal work uses symbols indicative of various government departments. The two grills over the entrance are also Mr. Hawkins' and are to be ten by thirty-four feet, in aluminum.

## Metropolitan Acquires a McFee Still Life



"Still Life With Striped Curtain," by Henry Lee McFee.

"Still Life with Striped Curtain," a representative canvas by Henry Lee McFee, has been acquired by the Metropolitan Museum from the Rehn Gallery of New York for its permanent collection of American paintings. It was painted during the Summer of 1931 and was included in the artist's one-man exhibition at the Rehn Gallery last January—McFee's first show in five years. This painting was overwhelmingly the choice of the artists and collectors who viewed the show, and was consid-

ered by many as one of the artist's finest creations. Illustrative of McFee's painting methods is the fact that his output to date approximates but sixty canvases.

The artist was born in St. Louis in 1886 and has for a number of years been a member of the Woodstock Colony. McFee is represented in the Phillips Memorial Gallery, the Corcoran Gallery, the Brooklyn Museum, the Cleveland Museum, the Albright Art Gallery and the Art Institute of Detroit.

### Duke of Gloucester's Plea

The Duke of Gloucester, as guest of honor at this year's Royal Academy banquet, made a plea for the artists of today and deplored too much worship of objects of antiquity which had little merit save their age.

"I cannot help thinking," said he, "that we are often apt to follow antiquity to take the place of art, and that our veneration for some of the older *objets d'art* is really based upon the historical interest rather than upon their intrinsic aesthetic worth. . . . The fact that is the real reason for our admiration in a great many cases. Many generations have seen fit to guard and preserve these objects, often against the grasping hands of an invading enemy, and they seem therefore to be worthy of our admiration.

"As a matter of fact, they may have survived by accident and not by design, and in any case the judgment of past generations may have been of too conservative a nature. There are some pictures which really are only remarkable for the fact that the paint has kept its colour for so many years.

"It is amusing to speculate on the treatment

which earlier works of art may have received. Possibly a Doge of Venice condemned a statue by Michael Angelo to the pantry passage, a Holbein was sent to a jumble sale in Basle, and a Stadholder who we read was very parsimonious over the price of a Rembrandt gave it to one of his wife's poor relations as a cheap wedding present.

"I am not really trying to decry the art which has established itself in the judgment of past centuries, and which gives us all so much pleasure to-day, but I should like to make a plea for the modern artist whose works are apt to be ruthlessly disregarded, not necessarily condemned, and who may have to wait in the grave a great many years before his art will receive the appreciation to which a meaningless lapse of time will eventually entitle it.

"Let us thank the artists of to-day who, without the encouragement of many rich art patrons, are still providing food for human imagination, are depicting the beauty of character in a portrait, the beauty of the human form, and the beauty of the countryside."

### World's Fair Art Catalogue

The Art Institute of Chicago has brought out a library edition of the 234 page catalogue of the Century of Progress Exhibition of Painting and Sculpture, bound in cloth, to be sold at \$1.50 the copy. It contains 183 illustrations and 120 pages of text. A catalogue of the Century of Progress Exhibition of Prints, comprising 63 illustrations and 28 pages of text, bound in paper, is provided for 50 cents.

Both volumes will be sent to anyone for inspection on receipt of 25 cents to pay mailing charges, to be returned in ten days unless bought.

## France's Example

Reviewing two exhibitions in London—Frank Brangwyn's British Empire Panels at the Olympia and James Pryde's first one-man show at the Leicester Galleries—Frank Rutter, critic of the London *Sunday Times*, digressed to draw attention to the unique position France holds among nations in her attitude toward her artists. "Some years ago," he wrote, "it was said that the production and export of works of art was the fourth largest industry in France, and whether or not this be so today, the statement should bring home to us how much potential wealth a country may lose by failing to encourage and publish abroad the work and fame of its artists.

"It can be asserted without any hesitation that if Mr. Pryde had been domiciled in Paris, instead of London, French energy and enthusiasm would have seen to it that his name was as widely known as that of Gauguin or Matisse, and while Mr. Brangwyn is certainly known and honored all the world over, it cannot be said that his art has received the attention it deserves in his own country."

The British Empire Panels were designated for the House of Lords, but because of an unhappy controversy they are today without a permanent home in London. Mr. Rutter, who suggests that they be placed in the new wing of the Tate Gallery or in the new buildings of the University of London, regards Brangwyn's "magnum opus" as the most important suite of mural panels ever executed in England. Writing of Brangwyn's standing in the realm of mural decoration, this critic said:

"After the death of Tiepolo and Boucher, mural painting decayed in Europe till it was revived by Puvis de Chavannes in the sixties. What Puvis did was to adapt the flat linear convention of Giotto and the early Florentines to modern conditions. Since Puvis set the style for the ensuing decades no real new movement in mural decoration occurred till the coming of Brangwyn. What Brangwyn has done has been to bring new life into the great Venetian tradition of mural decoration, and to develop in his own way the thunderous opulence of Tintoretto. The British Empire Panels are a logical twentieth-century continuance of the tradition set up for all time in the Doge's Palace.

"Brangwyn, then, is not merely a national artist. He is a world figure who, like Puvis, has changed the direction of modern mural decoration. Nearly all the great decorative projects of his maturity have found resting-places in the United States, and now the future of his greatest project of all is uncertain. No good can come from reviving the unhappy controversy as to the suitability of these panels for the House of Lords. But we should not forget that the whole history of the Houses of Parliament as regards wall-paintings has been disastrous and discreditable. During the nineteenth century third-rate talent was persistently employed, and first-rate artists like Ford Madox Brown, Alfred Stevens, and G. F. Watts were repeatedly rebuffed and neglected. Is this miserable past history to be repeated in the twentieth century?"

### Cecere Gets Commission

Gaetano Cecere, winner of the first prize in Milwaukee's nation-wide preliminary competition for a memorial to Abraham Lincoln, has been awarded the commission for the huge statue. Ferdinand Eiseman is the architect assisting the sculptor. Mr. Cecere will begin work as soon as he completes the Medallist Society's medal for 1933.

## Pierre Matisse

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## Ranger Purchases

The National Academy of Design, as administrator of the Henry Ward Ranger Fund, announces the purchase of twelve more paintings for allotment among the museums of the nation. During the 16 years since Mr. Ranger's death, 111 canvases have been acquired in this manner, representing an expenditure of \$230,850. Careful investment of the fund's capital has prevented a shrinkage of the income, so that the twelve purchases for 1932-33 is but six fewer than were bought during the peak year for these acquisitions.

This year four of the Ranger purchases were selected from the estates of deceased academicians—Elliott Daingerfield, Will Low, Walter Palmer and Francis C. Jones. Other academicians represented are John Noble, Paul Daugherty and Cullen Yates. The associate members of the academy are Theodore Van Soelen, Malcolm Humphreys, F. Dudley Murphy, Spencer Nichols and Charles Bittinger. Nine of the paintings have already been allocated to art institutions throughout the country; three are awaiting acceptance by museums on the terms by which the gifts are made.

The purchases and the museums to which they have been assigned are: "Return from the Farm" by Elliott Daingerfield, Smith College Art Museum; "Last Snow" by Theodore Van Soelen, Everhart Museum of Natural History, Science and Art, Scranton; "Pale Light of Dawn" by Spencer Nichols, Joslyn Memorial, Omaha; "The Blue Jar" by Cullen Yates, Portland Art Association, Oregon; "Path of Light" by Malcolm Humphreys, Fine Arts Club, Little Rock; "Etaples, Moonlight" by John Noble, Brooks Memorial Gallery, Memphis; "Room in Arlington Where Lee Married" by Charles Bittinger, Montgomery Museum of Fine Arts, Alabama; "Self Portrait" by Will H. Low, Albany Institute of History and Art; and "Heavy Sea" by Paul Daugherty, William Rockhill Nelson Gallery of Art, Kansas City, "Rhododendrons" by H. Dudley Murphy, "Snow and Haze" by Walter Palmer and "The Vase" by F. C. Jones are yet to be assigned.

Under the terms of the bequest, the Smithsonian Institution has the option to reclaim any of the Ranger purchases for the permanent collections of the National Gallery in Washington during the five year period beginning ten years after and ending fifteen years after the artist's death.

## Desert and Indian Painters

Since its inception in January, The Foundation of Western Art in Los Angeles, has made rapid progress and has established a Museum of Western Art.

The First Annual Exhibition of work by desert and Indian painters of the West which opened there on July 5 was declared to be the most picturesque show in Los Angeles. The paintings have been hung in a typical Spanish gallery together with ancient Indian rugs, pottery and baskets from the collection of Carl Oscar Borg.

Each picture was personally selected by invitation of the director, Everett C. Maxwell, and represents work by Carl Oscar Borg, Ernest Blumenschein, F. Tenney Johnson, Clyde Forsythe, Gerald Cassady, E. Irving Couse, J. H. Sharp, E. Martin Hennings, Louise Everett Nimmo, Maynard Dixon, James Swinnerton, Katharyn Leighton, Lon Megargee and the late Fernand Lungren.

A second gallery is devoted to the permanent exhibition of works by the twenty-two artist members of the Foundation, of which Max Wieczorek is president and D. A. Bartlett, curator.

## Famous Old Club House Is Now a Gallery



Room Transformed Into Art Gallery at Old Union Club.

The Grand Central Art Galleries have opened their branch in the old Union Club Building, Fifth Avenue at 51st Street. The building, one of the historic landmarks of New York, has been admirably adapted to its new use, the many rooms with their 30-foot ceilings having been redecorated with fittings suitable for art exhibits.

The large west lounge has been transformed into a portrait gallery, where new canvases by John C. Johansen, Wayman Adams, Leopold Seyffert, Louis Betts, Sidney Dickinson and F. Luis Mora are being displayed. The famous east room with its twin fire-places has been selected as the gallery for landscapes. The spacious foyer, which is done in Italian marble with a handsome Pompeian ceiling, is acting as a background for large pieces of

garden sculpture. On the second floor, the old library, overlooking Fifth Avenue, houses several hundred smaller pieces of sculpture, works by Adolph Weinman, Harriet Frishmuth, Allan Clark, Bessie Potter Vonnob, Edward McCartan, Mario Korbel, Malvina Hoffman, R. Tait MacKenzie and Victor Salvatore.

In the smaller galleries on the second floor are shown still life paintings by Hovsep Pushman, Harry Watrous and Emil Carlsen, as well as decorative figure subjects and landscapes. Every room in the famous old building, designed by Cass Gilbert, has either one or two magnificent fire-places, giving the galleries that home-like atmosphere which is being recognized as the ideal environment for the exhibition of works of art. Heavy velvet drapes and rare oriental rugs have been installed.

## A 246 Foot Lenin

What will be the world's largest statue, a gigantic figure of Lenin, is to be placed on top of the Palace of the Soviets on the site of the former Cathedral of the Redeemer in Moscow, according to the New York *Herald-Tribune*. Where once there glittered a great gold dome visible from any part of Moscow, a colossal Lenin, from 164 to 246 feet tall, will rise. The chances are in favor of the maximum height. Its great size may be gauged by the fact that the ancient Colossus of

Rhodes was about 135 feet high and the Statue of Liberty is 150.

The Palace of the Soviets itself, designed by Boris Yofan, will act almost as a pedestal for the statue. Models of the projected palace, says the *Herald Tribune*, "disclose a victory of classic over modernist or futurist notions. Nearly 300 designs have been studied by Soviet leaders in the last two years, many of them exotically modernistic. In the end, the Kremlin gave its blessing to a design essentially classic and simple in its lines, although monumental in its proportions."

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## Vigor of Canadian Art Praised in Britain



"Bathers," by Will Ogilvie. In the Canadian Water Color Exhibition Sent to Great Britain.

Great Britain is being given a further opportunity to evaluate the art of her dominions with the group show of Canadian water colors now touring England and Scotland. The reactions of the Old World to the art of the New should be of consuming interest to artists and art lovers of both the United States and her friendly neighbor to the north. THE ART DIGEST is indebted to Marius Barbeau of Toronto for the following press comments from across the Atlantic.

"Canada," according to the critic of the Edinburgh *Bulletin*, "stands out as a young and vigorous nation—her artists call to you across the room. Their message is not intimate; they proclaim their power to the world in broad and forceful design. The age of introspection has not begun, and the tradition of delicacy in handling the water colour medium is swept aside."

"Technically," said the Glasgow *Evening Herald*, "the majority of the artists have departed from the traditional use of the medium, depending on bold contrast and emphatic delineation of form to secure effects. This defines the difference between the Canadian style and that of the Scottish representatives."

"It is high time," stated the Glasgow *Evening Times*, "that we saw what artists in other parts of the Empire are doing, if they are painting with the same imagination, and have developed as vigorous a technique as these Canadians. They have at their disposal scenery on a scale unknown to Britain. But few of them are content to reproduce the ready-made pictures of their far-flung countryside, of their towering mountains, or their vast lakes. Most of them avoid facile naturalism. They see their landscape pervaded by a spiritual quality."

"The Canadian painters are not afraid to use water colours in broad, sweeping terms," said the Edinburgh *Dispatch*, "the result is some very clean-cut paintings, brightly coloured, and exhibiting a distinct individuality which compares favourably with many admirable works in the other galleries."

"One is in contact here with an art marked by certain distinctive qualities and by effects and scenery, but especially effects, with which one is unfamiliar," wrote the critic for *The Scotsman*. "The distinguishing feature of the painting is freedom and emphasis in brushwork, combined with a more or less static decorative formula."

After looking at Peter Haworth's "Rocks—Nova Scotia," Robert Hurd, the critic, said: "We realize when looking at this work, with its firm drawing, how much the laboured sentimental pictures of foam-sprayed cliffs that we see dotted in our public galleries are the exact antithesis to this typically virile Canadian painting. Despite extreme simplicity, the Canadian treatment manages to convey the cold implacability of a rocky coast with far greater force."

The Canadian art associations and societies continue, with ever-increasing enthusiasm, to give the artists every encouragement toward the development of a definite native school. A second show of water colors, also organized by the Water Color Society, has just started on the high road from Toronto and Ottawa for a complete Canadian circuit. An American tour might soon be contemplated, writes Mr. Barbeau, "if only to reciprocate with one from the United States, now within our border; the more so since Canadian oils have been the object of several exhibitions organized by our neighbours, who are alive and interested."

## "Influence"

That the whip of the critic, who demands "originality" and "freedom of influence," is driving many painters and sculptors to a pernicious striving for novelty, is the contention of Joseph A. Danysh of the San Francisco *Argonaut*. He writes:

"There are generally two classes of journalist-art critics; the kind that merely rewrite gallery and museum publicity with never a look at an exhibit, and others whose knowledge of art and ability to criticize lies in relating anecdotes about the private life of the artist, or in detecting a Cézanne, Picasso, or two or three other influences in a given painting. With these, influence-ferreting has grown into a major critical criterion. From them the layman has learned to look for facile remarks about influence, and to automatically condemn any trace of it. Artists reading reviews of their work try harder and harder to avoid the onus of being influenced by another artist, however great, and come to place more and more emphasis upon such questionable values as uniqueness and novelty. Too often they go beyond their own natures, their own times and their own environments in their attempts to be different."

"The public whose critical standards have been formed by influence-conscious critics grab at every exotic expression that comes its way, until mere novelty becomes the end of art, and the charlatan reigns supreme. Few critics, in other words, observe whether or not the influence is a well or badly assimilated one, whether it is natural for a young painter to be dominated for a time by an older or stronger one, and whether the artist's own message is manifest in spite of obvious tendencies toward another's style."

"Certain influences are perfectly natural, and to some degree inescapable. The young artist is impressionable, especially to the organization of form and color. His own impressions of nature are disorganized and cry out for order and interpretation. Creative organization and aesthetic communication are not second nature—they are possessed of a tremendous inertia; their perfection demands training and work. The master has already solved these problems; it is only natural, therefore, that the younger artist's impressionable vision might for a time be seduced into the patterns of the master's more perfect solutions."

"Mature art is not merely mature or facile technique. It is the expression of a mature viewpoint, a wide vision, a fecundity of experience. It matters little how long a young painter is influenced by a stronger, so long as he ultimately expresses himself, his culture and his epoch. He can do this, not by escaping into the style of someone else, nor by cutting up numerous other styles into anagram originality, but only if he himself can speak in the language of beauty. If he has something to say and can achieve a pure rapport with his canvas, no style in the world can obscure his message, while if he has nothing to say, neither the polish of Vermeer nor the rugged form of Cézanne can compensate for his lack of inspiration."

## A Wheelock for Secretary Perkins

A wood carving symbolical of "Woman's Emergence Into the New Day" was presented to Secretary of Labor Frances Perkins by her former fellow workers of the Industrial Council of the State of New York. The plaque, the work of Warren Wheelock, shows in relief a female figure moving forward and supporting a wooden beam "expressive of poise, efficiency and responsibility."

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### Pelikan Heads Association

Alfred G. Pelikan, director of the Milwaukee Art Institute, has been elected president of the Western Arts Association. Frank C. Moore of Cleveland has been named vice-president and Grace M. Baker of the Colorado State Teachers College, auditor.

## Fervid But Crude

Under the title, "Fifteen Years of Soviet Art," an exhibition of about 2,500 paintings is now being held at the Historical Museum in Moscow. It is the first large "national" contemporary collection to be assembled in Russia since the revolution and as such drew eager interest from the European critics. How completely sovietized is the art of Russia today is shown by the fact that of the 339 artists represented only 77 had pre-revolutionary training.

Walter Duranty, in a special dispatch to the New York Times, styled the art of the Soviets "fervid but crude." He admired the youth, ardor and courage but lamented the overwhelming presence of ignorance and lack of technique. "This exhibition," he said, "and the articles about it in the Moscow newspapers provide an admirable contrast between the fundamental truth that is art and the Soviet verbiage on the subject. There are columns of drivel about 'the new creation,' about 'the artist in touch with the reality of life,' about 'the health and sun of Bolshevik revolutionary effort,' and about 'the escape from the arid formalism of capitalist artistic production.'"

"And what do you see to justify these pompous and self-congratulatory phrases? Acres of fourth-rate daubs—and bourgeois in the sense of the word in which real artists use it, that is, dull and stereotyped."

"The writer has seen many 'revolutionary' art in one room of the Paris 'independents' or even in the Beaux Arts salon itself than in all the sixteen rooms of the Moscow exhibition, although here and there are pictures by the older artists that reach the Western European average and some work of younger men that really does stand out."

"To begin with, the Russians for some reason are illustrators rather than painters. One need only see their 'masters' in the Tretyakoff Gallery to know that. Is there one Russian, dead or alive, whose name would be included in a list of the world's 100 best painters? There are some good engravers, but the best talent develops along the lines of poster illustrations and cartoons, in which Soviet artists are finding the real expression of life and of revolution in a way that almost justifies the eulogies of the *Pravda* and the *Izvestia*."

"Those eager scribes, however, do not seem to realize that the 'subject of the painting does not matter one rap.' To read them one would think they began with the idea that a picture of Lenin or Stalin or of a new factory or collective farm or of the Red Army winning a battle or of Communist Youth 'physculture' girls playing volley ball must ipso facto be a good picture."

"And to prove it there stands at the foot of the staircase leading to the exhibition one of the most ghastly statues of Lenin in white plaster with a Red flag background that the writer has ever seen. That is saying a lot, for there is little more conventional, banal and frankly bad collection of statuary than his admiring fellow-countrymen have perpetrated to 'honor' Lenin."

"These are harsh words, but they are justified, and this criticism of the 'fifteen years of Soviet art' also is justified. Yet a professional art critic would find in this exhibition many pictures that show promise and that are not mere imitations of this or that foreign fad."

"There is Dennika with an arresting statuesque quality of bodies in moments of physical tension—like Myron's Discobolus—expressed quietly and without violent colors and with a sober purity of line."

"In short, the exhibition—far more than Soviet writers realize—is a true and just re-

## Toledo Acquires Master Print by Bonnet



"La Tete de Flore," by Louis M. Bonnet. A Color Engraving after Francois Boucher's Pastel Portrait of his Eldest Daughter.

The color print, along with the pastel, is the perfect expression of France of the XVIIIth century—at least of those years which saw the reign of Madame de Pompadour as the leader of French taste at the court of Louis XV, where gaiety, charm and elegance held sway, says the Toledo Museum of Art *News* in announcing the acquisition of "Tete de Flore," a color engraving by Louis M. Bonnet, after Boucher. This print is the nucleus around which would eventually be built a representative collection of XVIIIth century color prints. So remarkable is it in fidelity to the very texture of the original that Boucher, it is said, was amazed at its perfection when he saw it a year before he died.

As a background for the print, the *News* describes La Pompadour's setting: "Artists, musicians and craftsmen of all kinds were kept busy finding new amusements and creating new toys for the ladies and gentlemen who were constantly seeking diversion. It was the great period of Sevres porcelain and Beauvais tapestries and all forms of decoration for the home. The Sevres factory, as a commission of Madame de Pompadour, had gone to the extreme of executing a garden of artificial flowers as a surprise for the King. Innumerable tapestries were made for the palace at Versailles and for the chateaux. So it was a propitious time for the introduction of color engraving, a new method which made possible pictures of small size and dainty appearance."

The art of color engraving was brought from Germany to France early in the century

flection of the nation's life today. Here are youth, ardor and courage; small but golden reserves of talent, great, if unskilled, effort, and amazing eagerness, but withal much ignorance, crudity and lack of technique."

by Jacob Christopher LeBlon, who called the process "Printing Paintings." His method, based on mezzotint, was the forerunner of color printing in both France and England. Louis Marin Bonnet was one of the numerous artists who took up the new art, improving and revising it into a highly developed process. Bonnet carried the art to a higher perfection than any of his contemporaries, becoming a master of the medium, publishing extensively prints by himself and many of his pupils and assistants. He was especially successful in reproducing the pastels of Boucher, favorite of the period. Bonnet's work is distinguished from that of his contemporaries by his use of a number of plates, whereas many of the earlier engravings were printed from one plate, the color being painted on the plate for each impression. His method made possible the reproduction of each stroke of the pastel chalk and an infinite variety of color tones. The nine plates for "La Tete de Flore" are preserved in the Bibliothèque de l'Arsenal in Paris. Like most Bonnets, the print is on blue paper, the high lights printed in a white pigment.

"La Tete de Flore" is said to be Boucher's masterpiece in pastel portraiture. Although thought for a time to be a portrait of Madame de Pompadour, it is in truth a likeness of the artist's eldest daughter, who became the wife of his favorite pupil, Jean-Baptiste Deshayes.

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## Critics Praise a "Summer Show" Picture



"Young Girl in Blue," by Mary Hutchinson.

The New York Summer season in art has its compensations. Now and then an outstanding picture appears and is hailed by the critics as an accomplishment. This happened at the July exhibition by members of the Midtown Galleries. Mary Hutchinson showed "Young Girl in Blue." *The Times* and the *World-Telegram* voiced similar praise. The *Times*: "Mary Hutchinson is represented by a

portrait of a brooding girl in sharp blue—a figure composition of striking angularity of design against the half-barrel chair with its gracious curve. It is Miss Hutchinson's most mature and carefully wrought work to date." The *World-Telegram*: "Possibly the most outstanding canvas in the show is Mary Hutchinson's portrait of a young girl in blue, a handsomely composed and painted picture."

### Russell, Canadian, Dead

George Horne Russell, Canadian painter, well known for his marine scenes, died at St. Stephen, N. B., on June 25. Elected an associate of the Royal Canadian Academy of Arts in 1909, Mr. Russell became a full member in 1919 and served as president of that institution from 1922 to 1926.

Born at Banff, Scotland, Mr. Russell came to Canada in 1890 and settled in Montreal. It was his joy to wander up and down the rocky coasts of New Brunswick, Nova Scotia and Maine, painting seascapes, harbors, vessels and shore scenes. Besides finding an honored place in the National Gallery at Ottawa, his works are in many private and public collections in Canada.

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### Stowitts' "Vanishing India"

The Stowitts collection of paintings called "Vanishing India" has been exhibited in several museums on the West coast and now is being shown at the Museum of Fine Arts, Boston.

These paintings are considered valuable records of Hindu life and fashions in costumes which are disappearing rapidly under the force of westernization.

The artist, Hubert J. Stowitts, who prefers to be known only by his surname, spent three years wandering all over India and painting. He describes his pictures as aids to students of ethnology, anthropology, geography and history. To ethnology they are considered of value as permanent documents of the disappearing arts and crafts of India; to anthropology, in preserving portraits of representative types of races which are rapidly dying out; to geography in showing the diversity of races and customs from the Himalayas to Ceylon; and to history for presenting that part of India which so far has escaped Western influence.

## Death Takes Bredin

R. Sloan Bredin, landscape and portrait painter and a resident of the New Hope Colony, died in a Trenton hospital on July 16 as a result of a major operation for cancer. Only 52, his brush had earned him prizes and medals at numerous national exhibitions, and had established his reputation firmly as a painter of landscapes "full of the charm of poetic realism" and portraits that had "that fine rendering of the spiritual quality which goes with the highest representation in the portrait field," to quote one critic.

After graduating from Pratt Institute in 1899, Mr. Bredin studied at the New York School of Art and at the Pennsylvania Academy. Chase, Beckwith, Du Mond and Eakins were among his instructors. He was awarded the Hallgarten prize at the National Academy, 1914; a bronze medal at the Panama-Pacific Exposition, 1915; the Maynard portrait prize at the National Academy, 1921; Salmagundi prize, 1921; the Vezin prize at the Salmagundi Club, 1923; a bronze medal at the Sesqui-centennial Exposition, Philadelphia, 1926; and the Talcott prize at the National Arts Club, 1928. He had been an associate of the National Academy since 1921.

Five of Mr. Bredin's murals are in the New Jersey State Museum at Trenton. He is also represented in the permanent collections of the National Arts Club, the Salmagundi Club, the Minneapolis Art Society and the Art Club of Philadelphia. He is survived by his widow, the former Miss Alice Price, a sister of F. Newlin Price, prominent New York art dealer; and by a son and two daughters, Stephen Price Bredin, Jean Elizabeth and Barbara Alice Bredin.

### No Insurance of Authenticity

Walter Ehrich of the Ehrich Galleries, New York, applied for insurance of \$250,000 on the authenticity of a portrait of Christopher Columbus which he has recently acquired. The underwriters declined to issue a policy.

Mr. Ehrich will conduct researches in Italy and Spain during the Summer to establish that the painting is sufficiently old to have been the work of one of Columbus's contemporaries, and if he succeeds he will seek insurance from Lloyd's in London.

J. Pierpont Morgan once purchased a likeness of Columbus at an almost unbelievable price. After he had presented it to the Metropolitan Museum it was found to be the work of an artist who was not born until after Columbus's death. The value of the Morgan portrait shrunk almost to nothing. It was to protect any future purchaser of the present Columbus canvas from such monetary loss that Mr. Ehrich sought to obtain insurance.

### Museum Attendance

The City Art Museum of St. Louis in its annual report registers a decrease in the attendance of school children for the year 1932. This, it points out, was due to the fact that bus transportation to the museum previously furnished for grammar school classes by the Board of Education was discontinued and the children could not afford car fare. The total number of children who visited the museum for guidance and talks on the collections was 29,667. The number recorded for the previous year was 32,641. Adult attendance, however, amounted to 51,723 showing a gain of 1,392.

The director of the Toledo Museum of Art also reports an increase in adult attendance. The total for the year 1932 was 262,062 an increase of 25,000 over the preceding year.

## Why Knowledge?

A decision of intense interest to the art world and particularly to those keen-eyed or lucky purchasers of low priced paintings which later turn out to be valuable masterpieces has just been handed down in the Italian courts, according to the New York *Herald Tribune*. In deciding a suit brought by an art dealer named Arturo Quadrini against Senator Adolfo Venturi, famous art critic and expert, a civil tribunal of Rome held that the Senator was called upon to recompense Quadrini for profits which had been made on a picture purchased at a bargain price through a misapprehension of the dealer.

The picture involved is the "Venus" of Correggio. Quadrini sold it to Senator Venturi in 1910 for 3,000 lire (about \$137.80) as a work by an obscure painter named Schedone. Venturi by his vast knowledge of the Italian schools established that the painting was one of the best examples of the work of Correggio. When Quadrini learned that Venturi had sold it for 300,000 lire (\$15,780), he brought suit for the difference between that sum and the original purchase price. The court in arriving at its decision held that the painter's name was an integral part of the value of the picture, and that the Senator should recompense the dealer, although it was not his fault that the latter did not recognize the true value of the work.

The ruling states that Venturi need not pay the full difference between 300,000 and 3,000 lire, but that a settlement should be made out of court whereby the Senator would take a just commission on the sale of the picture. Knowledge, it seems, is no asset in the eyes of Italian law.

## Provincial Museums

Just as all the great works of art in America are not concentrated in New York, so France's national art treasures are not all possessed by Paris alone. That France's provincial galleries are rich in art is emphasized by an exhibition at the Carnavalet Museum, Paris, comprising 198 masterpieces. Raymond G. Carroll says in the New York *Post* that the exhibition, which would seem at first thought to be like "bringing coals to Newcastle," is drawing vast crowds of Parisians who realize with amazement the artistic wealth of the other cities.

"Throughout the provinces," he writes, "there are 350 museums of art, archaeology and curiosities, owned either by the departments or the municipalities. These museums contain about 40,000 pictures. Take the one in Bayonne. Who would dream that it could possess four Rembrandts, three Rubens, two Goyas and seven by Ingres, besides drawings by Raphael, Michelangelo and Leonardo da Vinci? Those at Marseilles, Lyons, Bordeaux, Lille, Nancy and Toulouse each have priceless treasures.

"The provinces are justly proud of their art. Two years ago they were called on by the state to send some of their treasures to an exhibition held in the Tuilleries Museum, and it caused such a sensation in the 'great Paris' that it was decided by the municipality to gather more of this 'rural' art at the Carnavalet. Local papers all over France reprint the articles praising their possessions in the Paris newspapers."

## Daingerfield Left \$51,301

Mrs. Anna G. Daingerfield, widow of Elliott Daingerfield, received the artist's entire estate, appraised at \$51,301. Personal effects included 34 finished and partly finished paintings by Mr. Daingerfield.

# The News of Books on Art

## Modern Painting

Art of the XIXth century in Europe and America figuring as background with especial emphasis on subsequent developments is treated in "An Outline of Modern Painting in Europe and America" by S. C. Kaines Smith (New York; William Morrow & Co.; \$7.50).

A generous amount of space has been devoted to American art by the author and the first half of this section, which deals with artists of the XVIIIth and XIXth centuries is handled, says Edward Allen Jewell in the New York *Times*, "with admirable clearness, evincing at every step sympathetic appreciation of the difficult cultural situation that obtained for so long in this country. Perhaps no better account of the period has ever appeared." Mr. Jewell, however, finds that Mr. Smith in his discussion of contemporary American art "reveals again and again the inevitable deficiency of a foreigner not sufficiently at home with his subject."

The European art discussed is the work of the French, English, German, Italian and Spanish schools, of which the two first-named are most thoroughly surveyed.

Mr. Smith in his preface says that "record rather than criticism" has been his aim in the compilation of the work, but Mr. Jewell inclines to disagree, saying that throughout the author is "insistently and essentially critical."

The text is copiously illustrated with 150 reproductions, 16 of which are in color.

## Currier & Ives Steamships

"Early Steamships" by Captain Felix Riesenberger is a successor to his earlier volume "Clipper Ships" in the series of famous Currier & Ives "Americana" prints (New York; Studio Publications; \$2.00).

This volume like its predecessor has eight large reproductions in full color of original lithographs of famous vessels of the early days of "steam." Captain Riesenberger in his usual interesting style sets forth a little of the history of this period in shipping and then tells about each ship. He says: "The Currier & Ives' prints preserve accurate pictures of these vivid days of early steam, of deep sea and river craft; the record as set forth by them completes the story of this phase of the sea."

Together with the three earlier volumes in the series, "Clipper Ships," "The Red Indian" and "The Spirit of America," this one provides a fine review of Currier & Ives prints, which are now considered one of the most important pictorial sources for the history of America in the XIXth century.

## A Book on Byam Shaw

Rex Vicat Cole eulogistically describes his close friend, Byam Shaw, the English artist, together with whom he conducted an art school, in "The Art and Life of Byam Shaw" (Philadelphia; B. Lippincott).

Mr. Shaw, who was born in 1872 and died in 1919, was a great admirer of the Pre-Raphaelites and followed their ideals and methods throughout his career. The book contains 112 illustrations, which serve to give the reader a comprehensive survey of his work.

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## A Book of Advice

Ashley Havinden, noted English illustrator and designer, known simply as "Ashley" passes on to the student some of the information he has learned by experience in "Line Drawing for Reproduction" fourth volume in the "How to Do It" series (New York; Studio Publications; \$2.50).

In addressing the student reader, Ashley says: "If an artist's work is to have vitality it must be his own direct response to the stimulus of his surroundings." In other words, an artist must live in the present. If, therefore, a student in commercial art is to succeed in "affecting other men's minds" he must "search in his own experience for the true reaction to contemporary phenomena." The author advises: "Be tidy, exact, business-like, punctual, and control your temperament so that it becomes your servant instead of your master."

Ashley then initiates the student into the technique of line drawing for the press and gives valuable hints on the use of printing processes, which he supplements with numerous diagrams.

In order to aid the student in the recognition of style (a quality with which he says few artists are born), as well as to assist him in acquiring the power of imparting some quality of his own personality to his drawing, Ashley analyzes the works of such men as Andre Masson, Rockwell Kent, Aubrey Beardsley, Picasso, Peter Arno, the late Ralph Barton, Bernard Boutet de Monvel, Phil May and others.

To be a successful commercial artist Ashley tells the student he must go a good deal more than half way to meet his patron, the "business man," must learn to sell as well as to draw and must become a preacher as well as a craftsman, who is able to explain and expound the merits of his work.

## Brangwyn's Rejected Panels

Frank Rutter wrote the descriptive text for the book of reproductions of drawings, sketches and completed panels by Frank Brangwyn designed for the Royal Gallery in the House of Lords, "The British Empire Panels Designed for the House of Lords" (London; F. Lewis; 63 shillings).

The story of mural painting in England, Mr. Rutter says, is a melancholy one. When money and opportunity were there the right artists were not forthcoming and conversely when the highly-gifted mural painter was to be had there was no chance for him to display his talent.

Sixteen panels proclaiming the glory of the British Empire were commissioned by the late Lord Iveagh from Brangwyn. Lord Iveagh died and, in opposition to the artist's wish that he might be allowed to complete his work, six panels which were finished were exhibited and rejected. Mr. Rutter suggests that a special room should be built for the panels in the Tate Gallery, failing a change of heart in the Lords. He laments the fact that a decorative painter with the international reputation of Brangwyn should be debarred from the precincts of Westminster. However, the artist should find consolation in the fact that although he was rejected by the House of Lords, he was welcomed heartily by the House of Rockefeller.

## Among the Print Makers, Old and Modern

Fine Discrimination Is Revealed at Chicago Print Exhibition



*"Adam and Eve," by Marcantonio Raimondi.*



*"Lucas Forsterman," by Anthony Van Dyck.*

Maintaining the same high standard it set for itself in the display of paintings, the Art Institute of Chicago has used discrimination in its selection of prints for the Century of Progress exhibition. The display of graphic art has been divided into two main sections: "Prints by Old Masters" and "A Century of Progress in Print Making."

In gathering the prints in the first section, comprising works by old masters, the Institute had a double aim, according to the catalogue foreword: First, to present a carefully balanced survey of the development of print-making, both technically and artistically, from the middle of the XVth century to the middle of the XVIIth century; and second, to bring to-

gether a group of masterpieces from the history of early prints. The catalogue reveals an attempt to show clearly the effect of each artist on his contemporaries and his contribution to the development of print-making as a whole.

In four galleries, two great centuries of graphic arts in the North and South of Europe have been covered. The study of the Northern work begins with the Master of the Playing Cards, who is considered possibly the first Northern master of engraving, and follows, through a definite sequence, the Master E. S., Schöngauer and Dürer. In the South the progression, although not quite as clearly marked, starts with Maso Finiguerra, through the Fine

and Broad Manner prints to Pollaiuolo and Mantegna. Dürer in the North and Mantegna in the South mark the turn of the century, states the catalogue. "The Renaissance has been accomplished in Italy and Dürer has already begun his emancipation of the German Mediaeval attitude. During the XVIth century each artist adds something to the general development until with Rembrandt print-making reaches its zenith. Raimondi brings original engraving to a close in Italy and from the middle XVIth century to the XVIIIth century the weight of contribution is carried by the North."

Edward Alden Jewell of the *New York Times*, reviewing the Century of Progress exhibit of

### Academy Prints

That the print, or black and white, division of the 109th annual exhibition of the National Academy to be held early next Spring will be an important feature of the large show is inferred from an announcement made by the print committee, of which John Taylor Arms is chairman.

Of outstanding interest is the committee's decision that all work, without exception, must be submitted to a jury and accepted by that body before it will be hung. The total number of prints is limited to 200. All mats must be either 14 by 19 inches or 18 by 22 inches in size. No exhibit will be accepted framed. Engraver members of the Academy will compose the hanging committee and all work will be hung in groups according to media.

Efforts are being directed by special com-

mittees towards making the 109th annual exhibition of the Academy one of the finest shows in the history of the institution. The usual Fall showing will be omitted in order to afford greater concentration upon the annual exhibition, which will be the most important unit in the Academy's new and ambitious program to direct the nation's attention to the quality of American craftsmanship.

Sculpture and work in black and white will be more prominent in the exhibition than ever before. It is estimated that more than 3,000 artists, representing all branches of the fine arts, will submit work for entry in the exhibit.

### Status Quo

"I expect great things of this Disarmament Conference," said Mr. P. Lapis Lazuli. "I want them to make these modernists quit painting."

### Wellesley Organizes

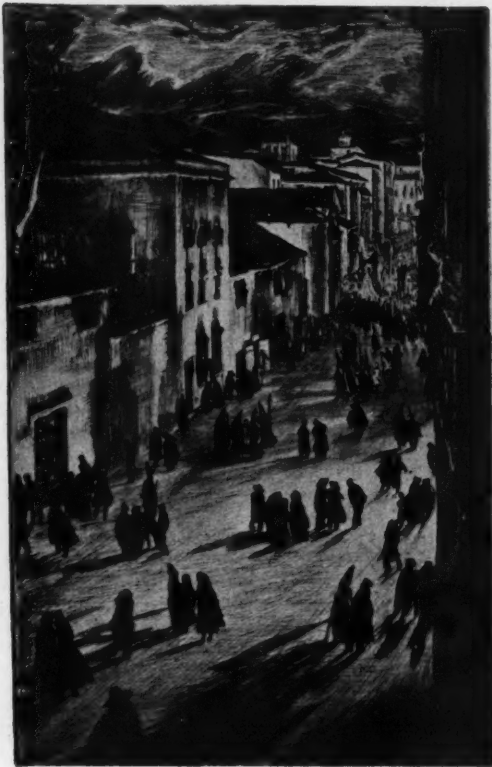
Feeling the need for an organization that would carry on small informal exhibitions, discussion of art movements, art processes and lectures, in addition to an annual exhibition, a group of about 20 artists living in Wellesley, Mass., and nearby towns organized the Wellesley Society of Artists in June.

The object of the organization is to keep a professional standard in all exhibited work, to foster and help develop the talent of the youth in Wellesley and to arouse lay interest through associate membership.

The officers of the new society are Charles A. Aiken, who is treasurer of the Fifteen Gallery in New York and has a studio in Wellesley during the Summer, president; Mrs. Raymond E. Huntington, vice-president; Richard C. Leavitt, secretary; and Miss Mary Brewster Hazelton, treasurer.

## Among the Print Makers, Old and Modern

### Century of Progress Show Runs Whole Gamut of the Print



"Ronda: a Spanish Good Friday," by Muirhead Bone.



"The Toilette," by Edouard Manet.

prints, observed that there are many points of living contact between the old masters and prints of the present day and that "currents of reciprocity and of contrast" are brought into play very illuminatingly by this show.

Concerning the section on the development of print-making in the last century, Mr. Jewell said: "We shall not, in all probability, look upon its like again in many a long day . . . The Century of Progress has drawn together a most memorable company."

Although a review of the accomplishments in all media is made, the development of lithography, which was invented at the close of the XVIIIth century, and introduced into the field of print-making resources never before at the

artist's command, is dealt with especially. This medium which, from time to time, has been held in a position of high esteem has often floundered in the morass of commercialism. The romantic movement of the early XIXth century found lithography particularly adapted to its needs as a medium of expression. Its rise in popularity in France is illustrated by the works of Delacroix, Raffet, Ingres, Gavarni, Legros and Daumier. In the 1830's, laments the catalogue, the public's taste for lithography was ruined by a group of commercial parasites, so etching experienced a revival. Jacque, who became the "father of modern etching" gave this revival impetus and together with Millet founded the Barbizon school. He is repre-

sented by one of his peasant studies.

"All history," says the catalogue, "seems a succession of cycles, so in turn etching subsided in popularity and lithography came back in importance." Whistler, Fantin-Latour, Redon and Toulouse-Lautrec were responsible for lithography's return to prestige, which today, despite occasional challenges, seems to be impregnable.

The print-making section is further subdivided to include a special showing of prints by XXth century artists whose work "is more in sympathy with present day expression and perhaps more indicative of the future than of the past." Of the 65 artists represented in this group, 38 are Americans.

### "Damned"

Robert Edmond Jones, eminent stage design artist, in a talk at Denver reminded his audience, according to the *Rocky Mountain News*, that the world does not ask for art at all, and that it could exist without music, painting, dancing and singing; but that such an existence would surely not be living in any full sense of the word.

"They are one of the great mysteries of life," he said, "the people that we call artists. Because of their yearning and dissatisfaction with things as they are, the artists are those who keep trying to express themselves through that secret sense of harmony and order which underlies all things. They are driven in some strange way to give form to their own mysterious unknown desires."

Recalling the statement of a friend, Mr. Jones remarked that "all artists belong to the

damned," for they must keep on eternally striving for a complete expression because of a terrific, almost unnamable urge which the true artists can never escape."

The speaker then went on to point out the vast difference between the amateur and the professional. "If you are a professional, you have to stand up before your fellow men, and those who profess to be artists, and justify your beliefs to them. Art either is or is not. Do not kid yourselves. There comes that awful moment when you know absolutely whether or not you have the thing."

Mr. Jones said it would be a fine thing for the world if everyone wrote or painted or indulged in some form of expressive activity. However, he neatly placed the line of demarcation by declaring very positively "no professional can ever sing flat."

Genius he defined as the willingness to take

infinite pains, rather than simply as a matter of capacity. "If you would have the real thing, you will be worn and driven until the fire within you is nothing but light."

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## In the Realm of Rare Books

### \$62,000 for Folio

Dr. A. S. W. Rosenbach, whom one of his colleagues has named the No. 1 book collector of America, has again come forth triumphant and created a stir among bibliophiles with the price he paid for a First Folio of Shakespeare, \$62,000, at the Sotheby auction of the Earl of Rosebery's library.

The bidding for the 1623 folio, according to a special despatch to the *New York Times*, lasted only about a minute but was marked by keen competition between American and British buyers. It started at £2,000 but when it reached £10,000, the bid of Dr. Rosenbach's representative, the contest settled down to an affair between the American dealers. The two bids were £14,200 from Gabriel Wells, £14,500 from Dr. Rosenbach.

This First Folio is said to be one of twenty in perfect condition in existence. It is bound in XVIIIth century Russian calf and the title-page bears the legend "Mr. William Shakespeare's Comedies, Histories and Tragedies, Published According to the True Originall Copies, London. Printed by Isaac Jaggard and Ed. Blount, 1623." The copy was bought twenty-five years ago by the late Lord Rosebery from J. Manley, an English collector. Dr. Rosenbach at one time or another has had eight perfect First Folios in his possession. At the present time he has two in addition to the one he just purchased.

In an interview for the *New York Herald Tribune* by Mary Day Winn, Dr. Rosenbach said: "The depression has had no appreciable effect on the prices of the world's rarest books. Some values have receded, but there has been nothing comparable to the lowering of stock values." He also ventured the opinion that, generally speaking, rare book buying in America has slowed up more than in several European countries, due to the fact that the American attitude toward money matters is more mercurial. "The American," said the No. 1 collector, "thinks in terms of what his capital is or isn't," rather than of his income each year.

Because the First Folio is considered the cornerstone of any complete English library, it is also thought to be to the book collecting market what steel is to the stock market, "a reliable barometer of general market values."

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### Rare Book Code

The rare book trade is urged by Charles F. Heartman, editor of the *American Book Collector*, to get in step with President Roosevelt's "new deal" and draw up a business code. Scolding the dealers for being a group of self-centered individualists, Mr. Heartman says in part:

"Of all the professions, manufacturing concerns, businesses and stores, the rare book trade is perhaps the most miserably organized business in America. In fact it is not organized at all. It has been constantly at cross purposes; without any co-operation whatsoever; consequently it has been easy for every crook from Maine to Florida, from Connecticut to California, to beat the individual dealer . . . The antiquarian book trade is without a credit organization; it has no benevolent society; its influence as a group in legislative matters, tariff regulations, etc., is nil. Auction houses can play with the dealers' consignments, destroy equities, but no united protest is made. Consequently, by comparison the antiquarian book trade has suffered during this depression to a far greater extent than most other businesses . . .

"Early in March President Roosevelt promised a new deal. Immediately he took measures mainly of inflationary character, to get businesses out of the dumps. These were followed up by more concrete proposals, the most far fetching one of which is the Industrial Recovery Act. In vain have I listened for any response from the book trade to this great achievement. Although there have been many newspaper interpretations of this act and many direct appeals from Washington to the various businesses to organize and formulate a fair code of trading, not a sound has come from the antiquarian book trade. Although this act positively promises a fair hearing of all grievances within a trade, and the legalizing of any code adopted, the book trade is squirming in apathetic agony and no effort is being made to unite and draw up an instrument which would embody everything necessary to a swift recovery of the antiquarian book business . . .

"It is said that English dealers have strangled the American book game because, after selling to the trade at boom prices, they turned around and undersold the American dealer during the deflation period by being able to offer the consumer books at a fraction of the established American price. May this be as it is. I probably will be the most unpopular man in England for stating here what the Recovery Act might do for the American booksellers provided they have a strong trade organization and draw up a fair code of business measures.

"The American book trade as a unit is the most dissenting bunch of individuals in existence and I doubt if even the danger of total destruction would arouse them to co-operative action. However, when the history of this unequalled heroic effort to get the nation out of a most desperate depression is written, it shall not be said that there was no person who sounded the clarion call for the Antiquarian booksellers of the United States."

### From Abstract to Concrete

"This still life is too abstract," said Mr. Lapis Lazuli, at the exhibition. "Now what I'd like to see is a concrete boiled ham."

## Prints of Children



"Rose," by Margery Ryerson. Courtesy of Macbeth Gallery.

A group of etchings, in sanguine color, portraying the children Margery Ryerson is so fond of painting and drawing, is being shown at the Silvermine Galleries in Norwalk, Conn.

The etchings were printed by Frank Nankivell, who also printed the colored etchings of Arthur B. Davies. Due to their tonality, they are said to resemble somewhat drawings in contour crayon.

The children whom Miss Ryerson favors strongly in her work are not the pampered ones of the rich but the offspring of the slums and the gamins of the streets. The artist taught drawing and painting in various settlement houses where children of the poorer districts were left while their mothers worked. She taught the children art in the morning, and when school was over the youngsters remained to pose for her.

Miss Ryerson has devised many ways of keeping her young subjects still, a most difficult task for an artist. By giving them toys, playing music or offering them a tiny toy mouse to hold by the tail she has been able to keep them in position. Another method which works satisfactorily is to hang a mirror behind herself so that the child can focus his attention on what Miss Ryerson is doing.

Examples of the artist's work are to be found in the Library of Congress at Washington and in the Uffizi Gallery, Italy, as well as in many private collections.

Favorite themes for her etchings are children eagerly following story books or playing games, babies frolicking in their mothers' arms, young musicians practicing their lessons, and children at ease.

### Napoleon Love Letters

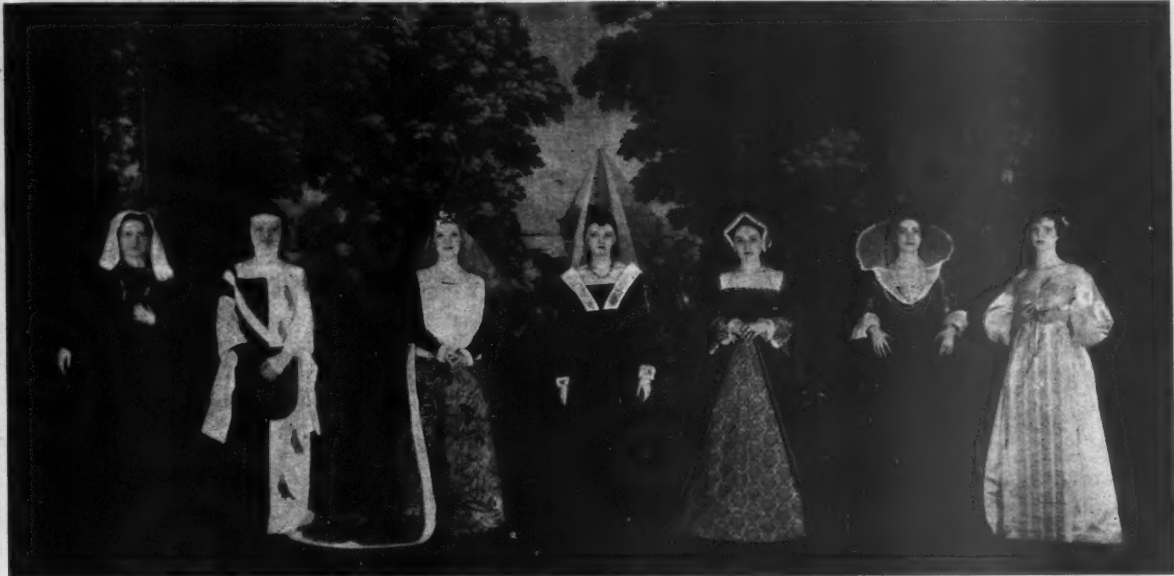
At the recent auction at Sotheby's, London, of Lord Rosebery's Napoleonic Library eight early love letters that Napoleon wrote to Josephine were sold to Ben Maggs, a London bookseller. Gabriel Wells of New York and several French bidders were keen competitors. According to the *New York Times*, the French were greatly disappointed in being outbid.

The longest letter was dated June 15, 1796, and in it Napoleon asked about Josephine's illness, reproached her for not writing and begged her to come to him. These early letters reveal Napoleon's passionate devotion to Josephine.

Before Lord Rosebery acquired the letters they were in the possession of Charles Tennant who said he had received them from a Polish confidential agent of Napoleon. The agent is believed to have acquired them from a servant at Malmaison who took them from a drawer after Josephine's death.

## A Review of the Field in Art Education

### Traphagen Costume Collection, World Wide in Scope, Aids Pupils



Traphagen Historic Costumes: Left to Right—XIIth Century, XIIIth Century, XVth Century, XVth Century, Early XVIth Century, Late XVIth Century, XVIIth Century.

As an aid to the student of costume design, Ethel Traphagen, director of the Traphagen School of Fashion, has formed a collection of costumes, laces, historic fabrics and costume books which is admitted to be among the best in the country. Thousands of miles of travel have gone into the formation of this collection. Wherever she goes about the world and she has traveled extensively—Miss Traphagen collects authentic costume material, frequently purchasing the entire outfit worn by a native in order to get the accessories and detail correct.

From Grenada last Spring she brought a Spanish gipsy dress which she saw walking around on the slender form of a young gipsy girl. The collector purchased it and sent the girl to her home, one of the caves opposite the Alhambra, with orders to deliver it to the hotel. In Cairo Miss Traphagen bought from the shoulders of a water carrier his entire outfit, consisting of fat-bellied copper ewers and long-spouted cans, a group of heavy greenish glasses in a brass belt container, a strainer for preserving the water after ablutions and the brass cymbals with which he signaled his ap-

proach. Intoxicated by his unexpected transaction in actual money, the water carrier made a fiesta of the occasion, dispensing wine and water free to the bystanders. Of course, these costumes are thoroughly disinfected before being placed in the collection.

Last May Miss Traphagen gave a fashion show at the American Art Association-Anderson West Galleries, New York, combining modern examples with authentic period costumes. The above reproduction represents a scene from this show, giving an idea of costume through six centuries.

### Schools Pilloried

Joseph A. Danysh writing in the *Argonaut* was vitriolic in his denunciation of the exhibit of the art schools of the Pacific Coast which is being held at the M. H. DeYoung Memorial Museum in San Francisco until Aug. 20.

The DeYoung exhibit represents schools from all over California which teach the youth of the state to be sculptors and painters. Mr. Danysh said: "In all these schools technique and dexterity are the order of the day. All the tricky highlights, all the finish and polish, all the hocus pocus known to the academy for the slavish copying of nature are marshalled

to drive out any individual inspiration the student might have had . . .

"Technique, technique, technique—until one becomes nauseated with the glibness with which unsuspecting or untalented students are taught to paint nothing.

"The art school nude has become standard, so that when you have seen one you have seen all. Stiff and stark she stands there, the life and exhilaration of her form congealed into paint or charcoal . . .

"If there is any talent anywhere it is hidden under a bushel of professors. The standard of student excellence is technical dexterity and conformity. Vigor, spontaneity, lyricism, hu-

mor, poetry, vision—all the vitals of art are forfeited to the technique of copying."

In contrast, the exhibit, held at the East-West Gallery, of work from the Presidio Open Air School and the elementary grades of the public schools appealed to Mr. Danysh strongly. "These are not students," he enthuses, "but real artists who have been taught a love for beauty and not simply a rule of thumb for painting. Art for them has never been muddled by a thousand conflicting theories. They have never been taught dynamic symmetry, golden sections, empathy, or any other high sounding camouflage for artistic sterility."

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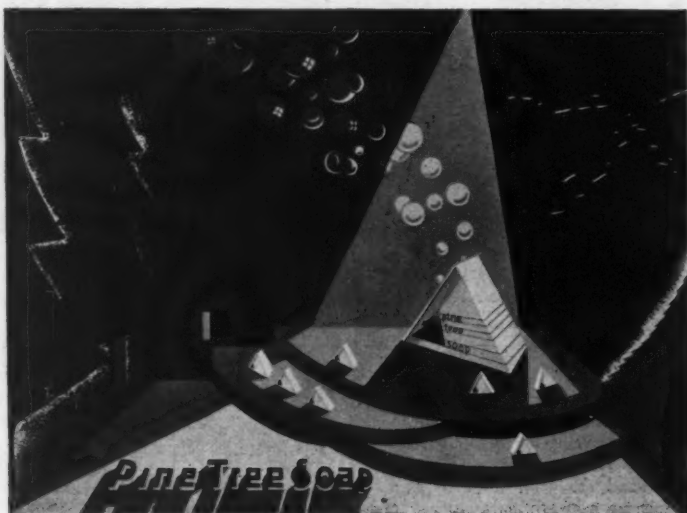
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## A Review of the Field in Art Education

### Akin to Music



"Ma Distributing Power," by Alexander Archipenko, 1933.

Alexander Archipenko, prominent sculptor and visiting instructor at the Summer art session at Mills College, gave a lecture in the college gallery on "The Relation Between Music and Sculpture," developing his theme through reference to his own work now on exhibition there. Analyzing both arts from the point of view of abstract aesthetic law, Mr. Archipenko found the point of connection between the two to be what he termed "psycho-philosophical" kinship.

"There are in my sculptures," he said, "many elements akin to music. Chiefly in dissolving the concrete form into movement do I bring the two arts together. Dissolution of form is movement; movement creates time; time is the essential element of music. In sculpture, as in music, it is possible to achieve spiritual union with time by simultaneity of different forms in the same temporal space."

"Take the concave-convex statuette," he continued, pointing to an exemplar of "The Glorification of Beauty" in chromium plated bronze,

### The Artist at Work

Completion of a definite program for art education in the schools and colleges of New Jersey and at club meetings has been announced by Haynsworth Baldrey, sculptor and chairman of the educational committee of the New Jersey Chapter of the American Artists Professional League. This program will go into effect this Fall. Demonstrations will be given in which artists will sketch and paint, explaining their methods. The sculptor will be seen modeling his clay and the etcher at work with his needle. Art lectures and exhibits will accompany the demonstrations.

Mr. Baldrey, who previously has had wide experience along similar lines in the schools of Baltimore, states the committee's program as follows: "Our purpose is to spread the understanding and appreciation of American art. Much is taught of ancient and foreign art, while little is known of our own great artists. It is not generally known that America has produced leaders in all branches of art, and that America is fast assuming the leading role in the art world.

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"The representatives of the league will be artists who are well known in their respective lines of endeavor. Before the date of each demonstration a few facts concerning the particular art to be shown will be supplied as a basis for creating advance interest. In the case of schools it will be left to the discretion of the principal as to which grade will be most susceptible to the reception of the ideas and ideals we hope to inculcate in the minds of the students.

"Our whole aim is to impress upon the minds of our hearers the fact that art did not die with the ancients, and that our own country is producing a great and vital art. We wish to show that art is a living constructive force in America today. We wish to bring to the surface the knowledge that America is naturally an art-loving country. Therefore it is our desire to give these demonstrations and lectures as wide scope as possible, and not only before small groups known to have an interest in art. No group would be too small for us to address, but we wish to reach as large an audience as possible with each demonstration."

Educators and art lovers interested in this service may secure additional information by addressing Mr. Baldrey at Landone Villa Estates, Newton, N. J.

"with its shining surface, and its dissolving of concrete form into the immaterial. There we have a treatment of form which is more a souvenir of the subject than the subject itself, an echo of the ideal form, back of all form. In its handling, movement brings out values in form as the slow turning of a diamond brings out its facets and full quality. Movement, time, change, and a unified result thus make up the work of art; whether in sculpture or music."

Mr. Archipenko, incidentally, has found some of his most loyal patrons among trained musicians.

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## The Unemployed

Following the suggestion of Harry Hopkins, then relief administrator for New York, the New York State Education Department in December, 1932, established Adult Art Classes for the unemployed at the Central Commercial Continuation School in New York City.

The project was so successful that the number of instructors had to be increased from five to almost 50 men and women, all professional artists. The instruction covered many phases of the fine and applied arts, including antique and life drawing, landscape and portrait painting, sculpture, textile design, batik, costume illustration, interior decoration, metal work, jewelry design, watch making and wood carving.

An exhibition of every phase of the work done in these classes is now being held at the Art Center, New York, until August 4. The students ranged in age from 17 to 70 and were of two types, those who had had no previous training in art, and professionals, out of employment, who took this opportunity to obtain up to date instruction so as to fit themselves for better positions when improved conditions create new demands from manufacturers. Among the interesting results shown are sculptures executed after only three or four months of instruction and creditable portraits by men and women who never had a brush in their hands before entering the classes.

### Roy C. Nuse's New Post

The Pennsylvania Academy of the Fine Arts announces the appointment of Roy C. Nuse as head of the "Coordinated Course" with the University of Pennsylvania. Through an arrangement with the academy the university offers its degree of Bachelor of Fine Arts to students of painting, illustration, sculpture and mural decoration who complete a course of academic study at the university. The work to be done at the academy requires three years of satisfactory performance to be certified by the head of the Coordinated Course for the academy.

During the first and second years the students, except in special cases, will reside in the dormitories of the academy's country school at Chester Springs and work in the studios there. After that the student may transfer to the Philadelphia schools. During the later years additional courses at the university will be taken simultaneously with the required work at the academy. Students taking these courses are eligible to compete for the Cresson European Scholarships and other prizes of the academy's schools.

### Experiment in Woodcarving

John Cunningham, director of the Summer art classes at the Cranbrook Academy of Arts, Michigan, described in the *Detroit News* the successful achievements in woodcarving a group of school boys has attained at the school.

The students chose living figures, human or animal, and made a thorough study of the form to be carved. While making their studies of form they also delved into the historical and technical aspects of Egyptian carving and sculpture. Following this intensive study, they drew their figures on the back, front, top and sides of the wood (maple, pine or oak), and proceeded to cut them out in much the same manner as the Egyptians did.

In this way the students, through knowing one figure well, got a general knowledge of articulation and simplified form, according to Mr. Cunningham.

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## American in Paris

Ralph Craig, former student of the Emil Taffinger Art School in Indianapolis, is one of the few American students, according to Lucille Morehouse in the Indianapolis *Star*, who has received the unreserved praise of P. A. Laurens, instructor in L'Ecole des Beaux Arts, Paris, and gained admission to this French government school.

In a letter to his former teacher, Craig compares him with Laurens: "He gives me the same criticism you did. He keeps telling me to simplify and to keep the light and dark separated. He says to keep as near to values as possible, and he is very strict on detail. The more detail the better he likes it, but the detail must not be noticeable. Just suggested. The same things you preach all of the time. See it as a whole, but get the little parts in so they will be found if you look for them."

Craig's comments on the fall Paris Salon are also interesting: "To find a good picture in the Paris Salon—was really hard. I went to see it and, of all the messes I've seen, it wins. There were hundreds of paintings, but only five or six worth looking at. I didn't know that people could do so many terrible things without accidentally painting something good."

He also feels that modernism is going "and going fast," with modern painters no longer exhibiting in the galleries but setting up little stands in the streets. Most of the artists, he feels, are trying to paint good things but "can't and never will." The only ones, in his opinion, who are able to change are those who had a "solid foundation and could really paint but were doing modern things because they were the things that were selling and winning prizes."

## Michel Jacobs' Colony

Michel Jacobs, who is conducting Summer art classes at Seabright, N. J., is holding an exhibit comprising 20 of his paintings at the Hotel Giolito there. Among the portraits is one of Bernice MacFadden, daughter of Bernarr MacFadden, publisher. The landscapes are scenes in Spain, North Africa, France, Italy, Vermont, Texas and New York, as well as several painted at Seabright.

Holding this exhibit at Seabright is one of Mr. Jacobs' plans whereby he hopes to succeed in creating an art colony there. He finds that the painting material of this seaside resort is decidedly novel and offers undeveloped territory to the artist, combining as it does river views with ocean vistas, as well as wonderful old trees, rocks, old houses and barns. Seabright at one time was a village settled by Scandinavian fisher-folk, and their traces cling to the locale.

## Fascination in Uncertainty

Much of the fascination of ceramic art for Waylande de Santis Gregory, resident ceramic sculptor at the Cranbrook Academy of Art, is due to the uncertainty attending its pursuit.

Ceramic is a most exacting medium, he says. Variety, personality, the happy accident, give the color and texture that is not common to any sculptural medium. The material, Mr. Gregory remarks, is most ordinary and abundant, coming out of the primitive earth, but it yields perfectly to the pressure of the artist's hands; the fire of creation shapes it; in the fire of the burning kiln, the creation is made everlasting. Thus is the full beauty of clay and glass born.



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Del Monte Art Gallery—Aug.: Exhibition of paintings by California artists.

**LAGUNA BEACH, CAL.**  
Laguna Beach Art Association—Aug.: Show by active members. Fern Burford Art Galleries—Aug.: Paintings by California artists.

**LA JOLLA, CAL.**  
La Jolla Art Gallery—Aug.: La Jolla Art Association.

**LOS ANGELES, CAL.**  
Los Angeles Museum—Aug.: Museum's collection. Foundation of Western Art—Aug.: First annual exhibition of desert and Indian painters.

**MILLS COLLEGE, CAL.**  
Mills College Art Gallery—Aug.: College collection.

**MORRO BAY, CAL.**  
The Picture Shop—Aug.: Work of local artists.

**PASADENA, CAL.**  
Grace Nicholson Art Galleries—Aug.: Oriental paintings and objects of art.

**SAN FRANCISCO, CAL.**  
California Palace of the Legion of Honor—To Aug. 8: Watercolors, Louis Chervin. To Aug. 10: Paintings, Hamilton Wolf. To Sept. 17: Memorial exhibition paintings, Gardner Hale. Aug. 12-Sept. 17: Paintings, sculpture and textiles, Karoly Fulop. M. H. DeYoung Memorial Museum—To Aug. 20: Pacific Art Schools exhibition. Art Center—Aug. 1-18: Group show of paintings. Aug. 21-Sept. 2: Paintings, Edward Terada.

**SAN MARINO, CAL.**  
Henry Huntington Art Gallery—Aug.: Books and manuscripts relating to Tudor drama.

**SANTA BARBARA, CAL.**  
Faulkner Memorial Art Gallery—Aug.: Santa Barbara artists.

**DENVER, COLO.**  
Denver Art Museum—To Aug. 15: 39th Annual exhibition of the work of artists of the Rocky Mountain region.

**WESTPORT, CONN.**  
Sherman Gallery—To Aug. 5: West Indian and South American scenes in water color, Angus Macdonald.

**WASHINGTON, D. C.**  
Library of Congress—Aug.: American cabinet of illustrators. Aris Club—Summer: Annual Summer exhibition by members. National Gallery of Art (Natural History Museum)—Summer: Gellatly Art Collection.

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**RICHMOND, IND.**  
Palette Club—Summer: 9th Annual Summer exhibition.

**DUBUQUE, IA.**  
Dubuque Art Association—Aug.: Indian Tribal Arts (College Art Assoc.).

**KENNEBUNKPORT, ME.**  
Gordon Dunthorne—"The Mariner's Mirror"—Aug. 5-19: Drawings, Charles Curtis Allen; Mica flower decorations, Mildred Burrage. Aug. 19-Sept. 2: Woodcuts in color, Gustave Baumann and Jean Armitage.

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Sweat Memorial Art Museum—Aug.: Contemporary living American artists.

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Museum of Fine Arts—Summer: Museum's collection of paintings; "Vanishing India" by Stowitts; modern French paintings, lent by Robert Treat Paine 2nd; portrait engravings of the XVIIIth century; etchings, F. L. Griggs. Doll & Richards—Summer: Selected paintings and water colors.

**HINGHAM CENTER, MASS.**  
The Print Corner—Summer: Selected prints.

**ST. LOUIS, MO.**  
City Art Museum—Aug.: Facsimiles of Old Master drawings.

**NEWARK, N. J.**  
Newark Museum—Summer: Modern American paintings from museum's collection; sculpture; "The Victorians."

**SANTA FE, N. M.**  
Lafonda Gallery—Aug.: Santa Fe Painters and Sculptors. Museum of New Mexico—Aug.: Odon Hullenkramer's portraits.

**BROOKLYN, N. Y.**  
Brooklyn Museum of Art—To Sept. 18: Exhibition of modern design.

**RUFFALO, N. Y.**  
Albright Art Gallery—To Sept. 17: Paintings and sculpture, Buffalo Society of Artists; paintings, sculpture and engravings from permanent collection.

**NEW YORK CITY, N. Y.**  
Metropolitan Museum of Art (Fifth Ave. & 82nd St.)—Aug.: Plant Forms in ornament; lace shawls of the XIXth century. Ackerman & Son (50 East 57th St.)—Aug.: Etchings and sporting prints. Averell House (142 East 53rd St.)—Aug.: Sculpture by Wheeler Williams. Belmont Galleries (576 Madison Ave.)—Permanent: Old Masters. Brummer Gallery (55 East 57th St.)—Aug.: Old Masters. Carnegie Hall Art Gallery (154 West 57th St.)—Aug.: Group show by members. Ralph M. Chait (600 Madison Ave.)—Aug.: Ancient Chinese porcelains. Calo Art Galleries (688 Lexington Ave.)—Permanent: Paintings of American and foreign schools. Leonard Clayton Gallery (108 East 57th St.)—Aug.: Etchings and lithographs. Contemporary Arts (41 West 54th St.)—Summer: Landscapes and flower paintings. Cronyn & Lowndes Galleries (11 East 57th St.)—Aug.: Selected paintings, water color and prints. Ehrlich Galleries (36 East 57th St.)—Aug.: Old Masters; garden furniture and accessories. Ferargil Galleries (63 East 57th St.)—Aug.: Selected paintings, sculpture and prints. Gallery 144 West 124th Street—Aug.: Choice examples of living art. Pascal M. Gatterdam (145 West 57th St.)—Aug.: Contemporary American paintings. G. R. D. Studio (9 East 57th St.)—To Sept. 15: Paintings, G. R. Dick. Grand Central Art Galleries (15 Vanderbilt Ave.)—Aug.: Annual Founder's exhibit. Grand Central Art Galleries—Fifth Ave. Branch (5th Ave. & 51st St.)—Aug.: Selected paintings, sculpture and prints. Jacob Hirsch (30 West 54th St.)—Aug.: Egyptian, Greek, Roman, Medieval and Renaissance works of art. John Levy Galleries (1 East 57th St.)—Aug.: Old Masters. Macbeth Gallery (19 East 57th St.)—Aug.: Selected paintings and prints. Midtown Galleries (559 Fifth Ave.)—Aug.: Group Show. Milch Galleries (108 West 57th St.)—Aug.: Contemporary Americans. Morton Galleries (127 East 57th St.)—Aug.: Oils, water colors and etchings by Americans. Museum of Modern Art (11 West 53rd St.)—Aug.: Annual Summer exhibit. Newhouse Galleries (578 Madison Ave.)—Apr.: Old Masters. Public Library (5th Ave. & 42nd St.)—Aug.: "Winter" an exhibition of prints; bookplates. Salmagundi Club (47 Fifth Ave.)—Aug.: Annual Summer exhibition. Jacques Seligmann (3 East 51 St.)—Permanent: Tapestries, paintings and sculpture. Schultheis Galleries (142 Fulton St.)—Permanent: Works by American and foreign artists. E. & A. Silbermann (32 East 57th St.)—Aug.: Old Masters and objects of art. Valentine Gallery (69 East 57th St.)—Aug.: Selected French paintings.

**STATEN ISLAND, N. Y.**  
Staten Island Institute of Arts—To Aug. 31:

Exhibit by members of the museum drawing class.

**SYRACUSE, N. Y.**  
Syracuse Museum of Fine Arts—Summer: Miniature models of rooms and designs from Syracuse University Interior Decoration Department; permanent collections.

**CINCINNATI, O.**  
Cincinnati Museum—Summer: Paintings by Frank Duveneck; old and modern masters; museum's collection of paintings, and other objects of art.

**CLEVELAND, O.**  
Cleveland Museum of Art—Aug.: European peasant laces and embroideries.

**COLUMBUS, O.**  
Columbus Gallery of Fine Arts—Aug.: Permanent collection; loan exhibit objects of art from India and other countries; Persian frescoes, (American Institute for Persian Art.)

**TOLEDO, O.**  
Toledo Museum—Summer: Museum's collection of paintings.

**PHILADELPHIA, PA.**  
Pennsylvania Museum of Art—To Sept. 15: Exhibition of sculpture organized by Fairmount Park Art Association. Philadelphia Art Alliance—Aug.: Collection of water colors, members of Philadelphia Water Color Club. To Sept. 18: Work in all media member of Art Alliance.

**PROVIDENCE, R. I.**  
Rhode Island School of Design—Summer: "Flowers in Art."

**DALLAS, TEX.**  
Dallas Museum of Fine Arts—Aug.: Permanent collections.

**SEATTLE, WASH.**  
Seattle Museum of Art—Aug.: Museum's collections and recent gifts and accessions.

**MADISON, WIS.**  
Madison Art Gallery—Summer: Contemporary oil paintings.

**MILWAUKEE, WIS.**  
Milwaukee Art Institute—Aug.: Permanent collection.

## Darling Dies in Toledo

After an illness of several months, Wilder Darling died in Toledo at the age of 79. He was considered one of the most famous of Toledo's artists and the dean of the art colony there.

Mr. Darling was born in Sandusky, O., and studied art as a boy in Cincinnati. When 19 years old he went to Europe, studying for a number of years in Munich and Paris. Many of his paintings were hung in the Paris salons and he received many honors, including a gold medal.

Two of his paintings are in the permanent collection of the Toledo Museum of Art and many others hang in Toledo private collections. His work is represented in collections throughout the United States and in the museums of Amsterdam and Brussels.

Although in the last few months he had been too feeble to hold a brush, students and friends continued to visit him to receive advice, which he gladly gave, regarding line and color.

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## League Dept.

[Continued from page 31]

and hence would not go very far in exempting valuable works of art, as such.

Chapter 62, Section 5, etc., enacts an income tax, which, under Subdivision (b), subjects income over \$2,000 derived from a profession, trade or business, to a tax at one and one-half per cent per annum.

The word "business," as used in the language quoted, has been held to cover a large field of activities, and would doubtless include the work of a professional artist (263 Mass. 476, and 276 Mass. 437).

The enactment, however, of this income tax furnishes a strong argument against any attempt to tax unsold paintings at the artist's asking price, in his hands; because it shows that the statute furnished another way of extracting support for the State from the artist's successful activities, viz: the income tax.

I conclude from the above that any attempt to impose such a tax as Mr. Pieteros fears, ought to be strongly resisted. And resistance must be prompt, and of a character which can be adopted or approved—if not actually conducted—by the A. A. P. L.; and if it were thought best to bring up the matter affirmatively, without waiting for a test case to arise, a proper bill could be drawn and introduced in the Massachusetts legislature, expressly declaring that unsold works of art in the artists' hands are not taxable.

### In Re the New York State Retail Tax Law as it Affects Artists.

Letter of Hays, St. John, Abramson & Shulman to the Art Guild, Inc., dated July 5, 1933:

We have carefully studied the New York State Retail Sales Tax Law affecting artists who:

- (a) Sell story illustrations to magazines;
- (b) Sell illustrations for advertising;
- (c) Design packages and other articles for manufacturers; and submit herewith our opinion with reference thereto:

The retail sales tax is imposed for the privilege of selling tangible personal property at retail in New York State. A sale at retail is construed to be a sale to an ultimate consumer or to any person, for any purpose other than for resale in the form of tangible personal property. The tax is restricted to a single turnover upon the ultimate transaction, and, therefore, excludes sales of goods sold for further processing or combination with other tangible goods destined for sales to consumers. Where, therefore, there is a sale of goods which go into and form a part of tangible personal property sold by the buyer, such sales are not taxable since they form the ingredients or constituent parts of other tangible personal property.

For example, if an automobile owner purchases a new tire from the garage owner or a tire dealer, the sale is taxable since the automobile owner is the ultimate consumer or user; and the tire is not purchased for resale, or forms part of another product. If, on the other hand, a manufacturer of automobile tires sells them to an automobile manufacturer, and such tires become part of the cars which he sells, there is no tax on the sale of the tires since they are for resale as constituent parts of other tangible personal property.

Again, a sale to a clothing manufacturer of scissors, ink, needles, etc., for use in the manufacture of cloaks and suits, would be a taxable transaction since it is a sale of tangible personal property to the ultimate user of consumer. On the other hand, a sale to him of cloth, thread, braid, trimmings, and the like, which go into the clothing which he sells is not a taxable transaction since the articles become component parts of tangible personal property and are resold as part of such.

Applying these principles to the work produced by artists as a above set forth, it is our opinion:

(a) On sales of completed illustrations for reproduction as printed matter in magazines there is no tax, since the magazine publisher is not the ultimate consumer. Unlike the clothing manufacturer who buys accessories to operate his plant, or the automobile owner who uses and consumes the tire, the magazine publisher

does not buy the illustration for his own consumption and personal use. The illustration is used as a component part of the article which he offers for sale and has no value to him apart from the magazine which he sells. The purchaser of the magazine buys the illustration in somewhat different form, just as the purchaser of a suit buys the thread and the cloth in the suit as part of the completed article.

While our case is closer than the examples given, we think that the whole transaction complies with the principles that the sale of the illustration by the artist is a sale of tangible personal property to a manufacturer which enters into and becomes an ingredient or component part of the tangible personal property, that is, the magazine which it manufactures or produces.

(b) As to illustrations which form part of advertising matter there is some doubt. Strictly speaking, a resale of an illustration, either in its original form or as a component part of tangible personal property is not intended. We believe, however, that the same principles apply as in the case of illustrations for magazines, since the illustration is not consumed by the purchaser but is used in connection with the sale of merchandise. If the illustration is intended for publication in a magazine or newspaper it would be a stronger argument against its being subject to a tax.

(c) As to designs made by artists for packages, containers, and the like, it is not clear whether the artist merely draws a design and sells it to the manufacturer for use on a box, package, or other container, or whether he makes the completed article, that is, the box, package, or container itself. Where one manufactures boxes or containers in which merchandise is packed and sold as part of the completed article, such sales to the producers are not taxable. The consideration paid by the ultimate purchasers or consumers of the commodities sold in such containers include their value as well as the value of the merchandise purchased.

Such containers, in other words, are for resale and the sale of them to the producer is not taxable. On the other hand, if one should design and manufacture a jewel box and sell it to a person in which to keep jewels, such a sale would be taxable, since the purchaser is the ultimate user or consumer. If it is a question of merely drawing a design on paper and selling it to the manufacturer of containers, we think that the same principles apply as in the case of illustrations, that is, the designs are not for the ultimate consumption of the one purchasing it but to be reproduced as part of an article to be resold.

We would, therefore, advise your members to refuse to permit any tax deductions in connection with illustrations made by them as afore-said.

If you will call our attention to any concrete case where a purchaser of illustrations insists upon deducting a tax, we will take the matter up with the New York Tax Commission for an opinion.

## Women's Dept.

[Continued on page 30]

League, Connecticut, Pennsylvania, New York and New Jersey were included. The first exhibition in April was attended by 3,600, the second by 6,000 visitors. These were a forerunner to the International exhibit to be held in August and September.

Mrs. Alvoni Allen, newly appointed on Mr. Raul's committee as local chairman for Newark, N. J., and vicinity, reports that she has presented to the Jersey City Museum a valuable collection of ivory carvings of fossil animals and a large group of dolls in costume from all parts of the world. Last week Mrs. Allen bought a fine oil painting by Albert Groll from the

Grand Central Galleries and presented it to the Jersey City Museum. She is arousing enthusiasm and getting members for the League.

Mrs. Wemple is another of the New Jersey new local chairmen and has interested members of the board of the Trenton Museum in becoming members. Mrs. Thomas Jardine of Red Bank, N. J., is also an enthusiastic worker for the cause of American art and has joined our ranks.

### PRIZES ARE AWARDED

The complete list of prizes purchased by Mrs. Allen and given for the furthering of American art is as follows: oil paintings—"Lake Union," E. Forkner, won by New Jersey; "Mount Rainier," E. P. Ziegler, Massachusetts; "Chapel in Mexico," J. T. Jacobsen, Illinois; "Rocky Point," Chase, Kansas; "The Spinnet," M. Wiggins, Missouri; "In the Northwest Woods," E. M. Enabrut, Michigan. Etching by Ernest Roth, Maryland.

Mrs. Allen sent checks of \$5.00 to each of the following states to start a fund to buy a painting: Indiana, Nevada, Vermont, South Dakota, Alabama, Minnesota, Washington, Wisconsin, North Carolina, Mississippi, Oregon, West Virginia, and the District of Columbia. She offers the same amount to any other state that will start a penny art fund. For next year there will be two first prizes, one of a fine painting to a state east of the Mississippi and one to a state west, and a special prize will be given to the state sending in the largest increase over 1933. By means of the Penny Art Fund, working as it is in all of the states, thousands of dollars are spent each year for paintings by living American artists, which are placed in schools, clubs and museums.

Although the Oregon efforts were not sufficient to warrant a prize, still the clubs did very commendable work. Mrs. Harold Dixon Marsh, Regional Chapter Chairman of this League and also State Chairman of Art, G. F. W. C., acquired with the Penny Art Fund this year a lovely painting "Show Clad Maples," by Harold D. Marsh, which won a prize in the exhibition of the Portland and Oregon Chapters of the A. A. P. L. This was placed in a beautifully carved frame and awarded to Mrs. E. P. Mossman, Amity, Ore., because of her work for art which has extended over thirty years. The painting will hang in the Le Grande Public Library.

### AMERICAN ART CONTEST

Answers are commencing to come in. All desiring a full list of questions will send postage, 3 cents a copy, to the editor of this department. Answers will be printed in the September issue and the prize winners announced in October.

## Buyers' Guide to

## THE ART DIGEST'S Advertisers

Addresses Will Be Found in Advertisements. Firms listed here will be glad to send announcements or catalogues to readers on request.

### ART GALLERIES

Ralph M. Chait Galleries .....	3
Brummer Gallery .....	3
Delphic Studios .....	3
Durand-Ruel .....	3
Ehrlich Galleries .....	3
Gallery 114 .....	3
Grant Studios .....	17
Grand Central Art Galleries .....	3
G. R. D. Studio .....	3
P. Jackson Higgs, Inc. .....	3
Jacob Hirsch .....	3
Isley Galleries .....	16
John Levy Galleries .....	15
Macbeth Gallery .....	4
Pierre Matisse .....	14
Morton Galleries .....	3
Newhouse Galleries .....	4
Schwab's Galleries .....	3

### Valentine Gallery .....

ART SCHOOLS	3
Wayman Adams Portraits Class .....	26
Art Academy of Cincinnati .....	26
Art Institute of Chicago .....	27
Cal. School of Arts & Crafts .....	27
Scott Carbee School of Art .....	27
Chicago Academy of Fine Arts .....	27
Child Walker School of Art .....	26
Cloisnard School of Art .....	27
Cleveland School of Art .....	27
Corcoran School of Art .....	27
George Pease Ennis School .....	23
Vesper George School of Art .....	27
Grand Central School of Art .....	27
F. E. Hammargren School .....	25
Harford Art School .....	25
Kansas City Art Institute .....	27
Kit Kat School of Art .....	26

Naum M. Los School of Art .....	26
Maryland Institute .....	27
Metropolitan School of Art .....	25
Moore Institute of Art, Science & Industry .....	24
N. Y. School of Applied Design for Women .....	26
N. Y. School of Fine & Applied Art .....	26
Otis Art Institute .....	26
Eric Pope School of Art .....	23
George Waller Parker Class .....	25
Pratt Institute .....	26
Penn. Academy of the Fine Arts .....	26
Rabinovitch Studio School of Art .....	27
Photography .....	27
Ringling School of Art .....	27
School of the Boston Museum .....	27
St. Louis School of Fine Arts .....	26

Summer School of Modern Art .....	26
Syracuse University .....	26
Thurn School of Art .....	25
Traphagen School of Fashion .....	27
Guy Wiggins Art Colony .....	26
Wilmington Academy .....	27
Worcester Art Museum School .....	27
ARTISTS' BRUSHES	
United Brush Manufacturers .....	30
ARTISTS' MATERIALS	
Ernst H. Friedrichs, Inc. .....	31
J. Greenwood, Inc. .....	31
Japan Paper Co. .....	30
Permanent Pigments .....	30
Talens & Son .....	31
MISCELLANEOUS	
Art Trade Press, Ltd. .....	31
Print Corner .....	31
Studio Publications, Inc. .....	22

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PROFESSIONAL LEAGUE****WOMEN'S ACTIVITIES****National Director: Florence Topping Green,**  
104 Franklin Avenue, Long Branch, N. J.**AMERICAN ART AND THE WOMEN OF AMERICA****Official Interest**

In Europe prominent men in the political field are always in evidence during the opening days of art exhibitions of importance. In America this mark of respect to art is signally failing. It was noticed that last week Secretary of State Cordell Hull "took time from an unusually crowded day to open an exhibition of paintings by Bruce, in London." He also paid tribute to the artist's skill. Would he have done this in America? I fear not! It is a case of "When in Rome, do as the Romans." This is one of the reasons why we need an Under-Secretary of Art in Washington, with an assistant Secretary in every State.

The suggestion was offered to the Orlando (Fla.) Art Association and the body expressed the hope that each city in every state would appoint such a commissioner with a head in the U. S. Capitol.

**OPEN AIR ART MARTS—  
A GOOD IDEA FOR REGIONAL  
CHAPTERS**

The Orlando Art Association and the Studio Club of Rollins College have put over a series of art exhibits that apparently have made Orange County the art centre of Florida. An innovation is the Art Mart recently held in a Spanish type patio, centered with a fountain and a reflecting pool. More than 100 artists came in person and placed their works on display. About 300 paintings were shown in this beautiful setting and Miss Inez Olson writes that thousands of persons visited the mart. Among those exhibiting were Thorwald Jensen, Tibor Pataky, Hugh McKean, Charles March, Hughlette Wheeler, Mrs. M. Aldes, Mrs. E. Berner, Miss Davenport, Mrs. E. Stoner, Joseph Seifert, and many others from all parts of Florida. Mrs. O'Hara exhibited her Apple Tree Lane pottery. Each exhibition was held throughout a period of several days. Miss Margaret Smith and Hugh McKean were the leaders in this movement and Madame Charlotte Gero has done much to promote it. The art marts are sponsored also by the Greater Orlando Chamber of Commerce which has given publicity and constructive suggestions for marketing artists' productions. Many paintings were sold.

**ACTIVITIES IN ILLINOIS**

Mrs. Lucile S. Dalrymple, chairman of the Chicago Chapter and Mrs. Abion Headburg, newly elected State Chairman of the A. A. P. L. in Illinois and official art hostess at the Century of Progress appointed by Governor Horner, have been working very hard to arrange a conference for the A. A. P. L. at the Fair. This event will take place the latter part of August and during the first week in September, and most of the affairs will be held at the Illinois Host Building. All members of the League and those who would like to be members are cordially invited to attend.

A very strong Chapter is being built up in Illinois this year. It bids fair to be one of our most flourishing A. A. P. L. centers in the United States. A number of prominent leaders in the art world, women and men, will be in attendance during the sessions.

In the Miniature Exhibition, Graphic Arts Pavilion, is a very fine portrait of President Roosevelt painted by Mrs. Dalrymple. While he was in Chicago in 1932 she made a pencil sketch of him, and from this she developed a fine likeness on the ivory.

Mrs. D. S. Cole, Chairman of Art Division for Illinois, General Federation of Women's Clubs, and one of our new local regional chairmen of Women's Activities, A. A. P. L., on Mrs. Headburg's committee, states that five paintings by Illinois artists and two etchings have been purchased and awarded to schools and clubs who won in art contests. She said she was devising a plan so that every member of the Illinois Federation should contribute to the Penny Art Fund. The prize awarded to Illinois by Mrs. Allen was a painting entitled "Chapel in Mexico" by John Theodore Jacobsen. This is to be hung in the Woman's Club, Marion, Ill.

**NEW JERSEY PROGRESS**

W. Earle Hopper, one of the newly appointed chairmen in New Jersey, arranged a most successful third show this season in the art galleries and corridors of the beach front Convention Hall at Asbury Park. Thousands viewed the exhibits of water colors and etchings by artists representing all sections of the United States. California, Colorado, Texas, Arizona, Louisiana, the Southern States Art

[Continued on page 29]

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### THE LEAGUE AND THE CENTURY OF PROGRESS

The Governor of Illinois has set aside a day for American Art and has appointed Mrs. Albion L. Headburg, Illinois State Chairman of the American Artists Professional League as the State Hostess of Art. Under her direction plans are being made for meetings in the Illinois Host Building on the day yet to be set, but probably early in September. The National Executive Committee of the League has appointed as delegates and speakers on the program Mr. George Lober, Mr. George Pearce Ennis and Mrs. Florence Topping Green, with Mr. Arthur R. Freedlander, alternate. Mr. Lober, who is Vice-President of the National Sculpture Society as well as a member of the National Executive Committee of the League, will motor to Chicago, returning to New York via St. Louis, taking time to stop at twenty cities en route in order to call on members of the American Artists Professional League in those centers of American art activities.

### PARIS

The European Chapter of the American Artists Professional League organized an exhibition of the work of fifty-nine members, which was opened in the Simonson Galleries, 19 rue Caumartin, on June 27 under the patronage of the American ambassador, His Excellency Jesse Isidor Straus and Mrs. Straus, and the Honorable Leo J. Keena, American Counsel General and Mrs. Keena. There were about a thousand present at the vernissage, following which a dinner of sixty members of the League was held. Another dinner at the closing of the exhibition, July 12, had a larger attendance.

The European edition of the New York *Herald-Tribune*, in its issue of June 28, called attention to the fact that many American artists who have not exhibited for years took advantage of this exhibition under the auspices of the American Artists Professional League. The 130 exhibits, a truly remarkable selection of paintings, water-colors, and engravings, constituted the most important American art show in Paris in many years.

The Secretary of the European Chapter, Mr. Leslie Cauldwell, has stated to the Chairman of the League's National Regional Chapters Committee that the European Chapter of the American Artists Professional League is filling a long-felt want. For many years American artists in Paris had been without any central organization; each artist climbed his ivory tower and stayed up there so long that he lost touch with the others, with the result that many of real merit were ignored or underestimated. Because of the League, a large nucleus of American artists throughout France has come together again. They are getting to know and to respect each other's work. With this exhibition they have won merited regard from both critics of the press and from the public.

At the first "come together" dinner in Jan-

uary, 1933, most of those present were comparative strangers. The successive dinners in February, March, May, June, and July were each increasingly successful.

Out of the eighty members enrolled by May, fifty-nine exhibited their work. The spirit of comradeship has been revived again, thanks to the American Artists Professional League, which has galvanized the clan in Paris into a "forty-ninth state" of the American Artists Professional League. Mr. Cauldwell adds: "Although it has been some work, we all consider it was worth it."

### RE TAXATION OF WORKS OF ART ETC., IN PRODUCER'S HANDS.

Anxious inquiries have come to the League from artist members (1) regarding the imposition in Massachusetts of a tax on unsold pictures in the artist's possession, and (2) as to the effect of the New York State Retail Sales Tax Law on the sale by artists of their works of art. We give our readers below the opinion of Mr. Arthur O. Townsend, Chairman, National Legal Committee of the League, and, by courtesy of the Artists Guild, Inc., the opinion of the distinguished counsel retained by that organization which again shows its usual spirit of hearty collaboration with the League in placing this data at our disposition.

### In Re Taxation of Works of Art, etc., in Producer's Hands.

Letter of Mr. Townsend to Mr. Bertus Pieteros of Springfield, Mass., dated May 17, 1933:

Inquiries as to the legal situation in Springfield were addressed by the undersigned to Mr. Collins, an attorney, and Mr. Frederick A. Williams, an art director, of Springfield: from whose replies it would seem that the local tax authorities assert no new taxing procedure to be in effect or contemplated, although agreeing that works of art are supposed to be reported, assessed, and taxed, and that the assessors' disposition is to value same at the prices asked for by the artists.

In our view taxation of this class of property is comparatively unusual, and exceedingly difficult to apply with uniformity and justice. Tax experts regard such a tax as behind the times; and it is being largely discarded or abandoned—New York State having just taken that step after many years of approach to it.

Letter of Mr. Townsend to Mr. F. Ballard Williams, President of the A. A. P. L., on the taxation of works of art in producer's hands, dated July 21, 1933:

I have had no further word from the Massachusetts artists or lawyers, but have given the subject some further examination, particularly in the Massachusetts statutes, where the subject of taxation constitutes Title IX.

Pictures, finished or unfinished, in the artists' hands might fall within the defining sections of this statute; but there is nothing in the statute to justify or compel valuing these unsold pictures at more than the worth of used paint or canvas; in other words, at an absolutely nominal figure, which would cause no grievance to any person, guild or profession.

Section 5 of the same chapter enumerates certain exemptions; and artists' unfinished work and materials might be entitled to enjoy these exemptions, which include 'household furniture and effects, jewelry, plate, works of art, musical instruments, radios and garage or stable accessories . . . and boats, fishing gear, and nets owned and actually used by him in the prosecution of business.' The exemptions other than fisherman's gear, etc., are limited to \$1,000 value,

[Continued back on page 29]

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## Robert Vose, in Boston Exhibition, Issues Challenge to Modernists

*"Helen Williams Vose," by Bernard McKeyes.**"Elizabeth Phelps Vose," by John Lavallo.*

Under headlines reading "Showing Art That Isn't Crude, Morbid, Ugly—Boston Dealer Exhibiting Modern Work That Is Fine, Virile, Sane and Beautiful," A. J. Philpot, writing in the *Boston Globe*, said:

"It was owing to an outburst of indignation over a recent exhibition of paintings in this city that Robert C. Vose determined to show the people of Boston that there are just as fine, as virile and as sane a group of artists in New England today as ever—a group it would be difficult to match anywhere in the world. And he proves it in the collection of paintings and sculptures on exhibition in his galleries.

"It is a notable exhibition. In a foreword to the catalogue Mr. Vose says:

"Feeling that much of the art of today is not serious, sound or beautiful, I have invited a number of leading artists of Massachusetts to exhibit here, confident that the result will be reassuring to the many art lovers who, disgusted by the crude, morbid and ugly caricatures of art that are seen in many exhibitions, are losing interest in all modern art."

"Well, here it is. It speaks for itself. And bear in mind these pictures and sculptures were not made especially for this exhibition. These are examples—with few exceptions—that happened to be in the studios of the artists when Mr. Vose called on them. It does not tell the whole story by any means, but it is a good cross-section of what the real artists in New England can do and are doing all the time.

"There are at least a half dozen pictures in this exhibition that are destined to occupy a high place in the history of American art.

"On looking at the picture entitled 'Cape Cod,' by Richard E. Miller, one cannot help thinking of the Mexican mural painter, Diego Rivera—the contrast is so great. This picture by Mr. Miller of Provincetown, is mural in character. Here is an American artist who can paint all around Diego Rivera; an artist who not only has wonderful technical

skill, but has a real genius for the interpretation of American life and character.

"The whole story of Cape Cod is told in that splendid picture; not the story of its gay life in Summer, but the real story of the lives of the people who have worked and lived on that weather-beaten, sea-beaten spit of sand for 300 or more years—worked and lived there in storm and sunshine; in Summer and Winter—the old-time hardworking, God-fearing, stubborn New England breed behind whose drab lives is a terrible persistence and courage. That whole story is told in the face and figures of the middle-aged man and woman, in the house, in the boat, and in the grey sand dunes that rib the scene. There is deep thought, feeling and understanding in that picture, and it is painted in a masterly way. That picture belongs in one of our New England art museums.

"And so does the picture, 'Dawn on the York,' by Frank W. Benson. Mr. Benson has painted some great pictures, including some wonderful New England landscapes, but this particular picture is one of his finest achievements. It is doubtful if any artist has ever painted the dawn over a Northern river scene more beautifully than this.

"Another characteristic New England landscape, luminous, fresh in Summer color and characteristic is Marian Sloane's 'After the Shower.' And still another, painted in a masterly way is Aldro T. Hibbard's 'Old Bridge, Vermont'—a Winter scene charged with character.

"Even Twachtman never painted anything more delicately beautiful than Wilbur D. Hamilton's 'Spring's Awakening.' It is a song in color.

"Two other outstanding portraits in this exhibition are those of Helen Vose by Bernard McKeyes, and Elizabeth Vose by John Lavallo. Both are excellent in character, in color, in painting." Mr. Philpot did not mention that

the girls are twins, and sixteen years old. The two portraits are herewith reproduced.

The other painters and sculptors represented are Charles Curtis Allen, Marion Boyd Allen, Ruth Anderson, Hoyland E. Bettinger, Frederick A. Bosley, Margaret Fitzhugh Browne, Adelaide Colt Chase, Frederick S. Coburn, Gertrude Fiske, Sears Gallagher, R. H. Ives Gammell, Charles S. Hopkinson, Alexander R. James, William J. Kaula, Anna Colema Ladd, Katherine W. Lane, Ernest L. Major, H. Dudley Murphy, George L. Noyes, Jean Nutting Oliver, Bashka Paciff, Marie Danforth Pace, William M. Paxton, Amelia Peabody, Margaret S. Pearson, Arthur Pope, A. Lassell Ripley, Philip Sears, John Sharman, Howard Smith, Arthur P. Spear, Edmund C. Ratbell, Ethel R. Thayer, Caroline Thurber, Frederick J. Waugh, John Whorf, Charles H. Woodbury.

### Another Hotel Show

The New Weston is still another New York hotel to sponsor art exhibitions. It presents a group arranged by Contemporary Arts and consisting of paintings by Revington Arthur Burgoyne Diller, Louis Harris, Charles Logasa, Paul Mommer, Elliot Orr, Clifford Pyle, Martin Rosenthal, Michael Rosenthal, Louis Schanker and Martha Simpson. The exhibition, which closed on July 29, was supplemented by a series of three talks by Walter Pach, Karl Freund and Edwina Spencer.

Miss Spencer in the course of her lecture told the story of a soda clerk in a New York drugstore who is systematically buying moderate-priced paintings and prints out of his small wage. She suggested reasons for giving definite interest and support to art, and especially for being tolerant toward the newer movements. "Art," she said, "has been from earliest times an incessant spiritual and mental activity of the human race, and the public plays a part in its development as important as that of the artists. Art is involved in practically everything we buy, use and look at."

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